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NME

NEW MUSICAL EXPRESS

Oasis
Coldplay
The Vines
Yeah Yeah Yeahs

and 97 more stars choose their greatest

sunshine anthems

SPECIAL 8-PAGE PULLOUT!

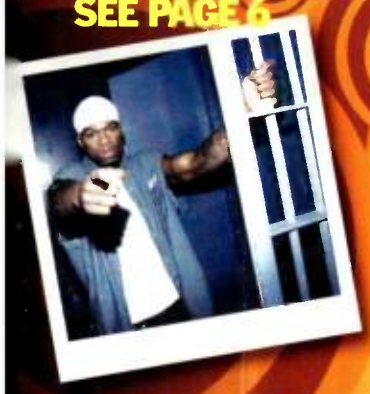
WORLD EXCLUSIVE!

RADIOHEAD
ON 'HAIL TO THE THIEF'

THOM EXPLAINS EVERY TRACK

50 CENT IN JAIL!

SEE PAGE 6



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THE MUSIC

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PLUS!

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FIRST REPORT FROM THEIR SEASIDE SPECTACULAR

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HOLLYWOOD BABYLON! COACHELLA LIVE REPORT

THE WHITE STRIPES QOTSA BLUR THE HIVES CHILI PEPPERS HOT HOT HEAT

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BLACKPOOL ROCKS!

THE MUSIC FOLLOW IN THE FOOTSTEPS OF HEROES THE CHARLATANS TO PLAY SEMINAL SEASIDE GIG

"Sign here, next to Tim Burgess' autograph": a fan (left) adds Rob Harvey to his collection of stars

Last Friday 3,000 fans descended on Blackpool's Empress Ballroom for a landmark gig from **The Music** as part of their weekend of spectacular seaside shows.

The event saw **Robert Harvey** bugging out onstage while an army of Music fans shook the venue in what was one of the wildest gigs Blackpool has seen in years.

The night was filled with emotion for the band, who had their lives changed when they saw **The Charlatans** at the same venue back in March 2000, when they'd just formed The Music. Having seen the gig and met singer **Tim Burgess** backstage, Harvey realised that night his future was as a singer too.

"We'd formed a band and we weren't signed," Harvey told *NME* after the show, "but we had a manager and he knew The Charlatans well. We got introduced and it felt like magic. I just thought, 'I want this'."

Harvey said the history of the venue, which has seen seminal gigs from bands like **The Stone Roses**, made his hair stand on end. "We've been waiting for it and I think a lot of people have been waiting for it as well. It's pretty special every time we play England. The first song, as soon as it kicked in, the hairs went on my neck, I was just trying to stay cool."

"The first song, as soon as it kicked in, the hairs went on my neck, I was just trying to stay cool" Robert Harvey

Response from the fans, who'd travelled from all over the country to welcome back the Leeds heroes after their US tour with **The Vines**, was electrifying. Fan Bernie Lackey told *NME*: "They're so raw. Some music is good but it doesn't get you right inside. The Music really create this energy, the whole crowd can feel it." Erin Mullins from Manchester added: "The atmosphere was absolutely amazing! It was the first time I've seen The Music and it was brilliant. It lived up to all my expectations, and more!"

The band followed up the Blackpool show with a gig in Bridlington the following night.

For the backstage story on The Music's US tour turn to page 28. And see next week's *NME* for a full review of the Blackpool and Bridlington gigs.

PHOTOGRAPHY: ANDY WILLSHER

"We always wanted to be in the rock business": The Music's dreams come true in Blackpool

We wish they all could be

BLAZING SUNSHINE! THE STRIPES, QUEENS AND BEASTIES! CAMERON DIAZ! ONE DAY ALL FESTIVALS WILL BE AS COOL AS COACHELLA

California's **Coachella** festival ranks as one of the best in the world.

Drawing in 70,000 people over its two days, it has the line-up, the guestlist and the weather other festivals would kill for.

Over the next two pages, *NME* brings you a round-up of the news and gossip from the event: what the bands said, who was there and just how many people tried to get in a photo with **Cameron Diaz**!

On pages 44-46, we bring you a live round-up, picking the highs and lows from a festival that saw **The White Stripes**, **Queens Of The Stone Age**, **Beastie Boys**, **Red Hot Chili Peppers**, **The Hives**, **The Libertines**, **Hot Hot Heat**, **22-20s** and a reformed **Iggy And The Stooges** all shake their tail-feathers.

Coachella: about as far away from a wet Glasto as it's possible to be

The Hives hope to make some changes to the school's uniform

The Hives' criminal record

COMEBACK LP TAKES SHAPE IN SCHOOL FOR DODGY CHARACTERS

The Hives are seeking inspiration for their new album in a school for "criminal youngsters". The well-dressed Swedish five-piece are hard at work on the album, the follow-up to 'Your New Favourite Band', in their hometown of Fagersta. However, they are seeking sounds in some unconventional settings.

"We've been in an industry laboratory and we've been in a school for, I'm serious, a school for criminal youngsters," singer **Howlin' Pelle Almqvist** told *NME*. "I've said that it was half Kraftwerk and half Sex Pistols. It might be a bit stiffer than the last record. The songs are just the best songs we could ever get our hands on and then it's up to how we play them."

"It might be a bit stiffer than the last record"
Howlin' Pelle

Drummer **Chris Dangerous** said that despite the change in direction, the record will still be unmistakeable to fans.

"It's pretty hard to play something that doesn't sound like The Hives," he said. "Everything we do sounds like The Hives. If we were to play a Mariah Carey song, it would sound like The Hives."

The Hives are looking at a spring 2004 release.

Cops pull plug on The Libertines

Police pulled the plug on **The Libertines'** headline performance at Coachella.

Over 1,000 fans and intrigued US media flocked to the Mojave Tent to see the band shortly before midnight. The Libertines were just minutes into their gig when authorities cut off the power, plunging the venue into darkness.

"They were halfway through the second song; they just pulled the electricity," manager Banny Poostchi told *NME*.

With such a large crowd gathered for their slot, the band reacted angrily.

"I smashed my guitar," **Pete Doherty** told *NME*.

Carl Barât laughed: "I put champagne in the security guard's eye."

The group were forced to cut their set due to the sound problems which had plagued acts earlier in the day.

"What happened was all the bands overran because the PA wasn't working," Poostchi said. "By the time The Libertines came to play, Ladytron and Groove Armada had gone over time. The police made them come offstage after one song."

Coachella was seen as a crucial set for The Libertines, with the American music press pouring in to see the band, echoing media scrums to catch The Vines in 2002 and The Strokes in 2001.

NME lobbied the organisers to have a slot made available on the second day. The band were contacted by Coachella promoters in the early hours of Sunday at their hotel to say they had found them a new set time on Sunday.

Though they were not headlining, the tent was again packed out when The Libertines finally made their Coachella debut and a rousing set made them one of the hits of the weekend.

Pete Libertine: "Lawks a-mercy, that's a rum do and no mistake!"

"I put champagne in the security guard's eye"
Carl Barât

Californian gigs!

Carrie VB: new LP will tackle heartbreak and topiary (maybe)

Von Bondies reveal LP plans

The Von Bondies are in the studio with former **Talking Heads** man and "super-duper great guy" **Jerry Harrison**, recording their new album 'Pawn Shoppe Part'.

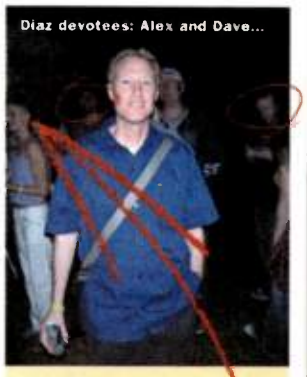
Speaking backstage at Coachella, **Carrie Smith** told *NME* that they want to release an album by autumn.

"We've actually just been recording the last two and a half weeks and things have been going well. Jerry's a super-duper great guy. We're doing it in Sausalito, which is just north of San Francisco. It's his studio."

The Von Bondies say they have more than enough songs for 'Pawn Shoppe Part'. Titles include 'Not That Social', 'Tell Me What You See' and 'Crawl Through the Darkness'.

Carrie says that the band have high hopes for the record.

"Our hope is to do what every band wants to do with a second record – to have it be enough like the first one that people will listen to it and say, 'Oh! It's a Von Bondies record', but to not just have all of the same songs so it's boring! It's going to have a lot of variety like the last one did. There's a lot of heartbreak," she added.


Diaz devotees: Alex and Dave...

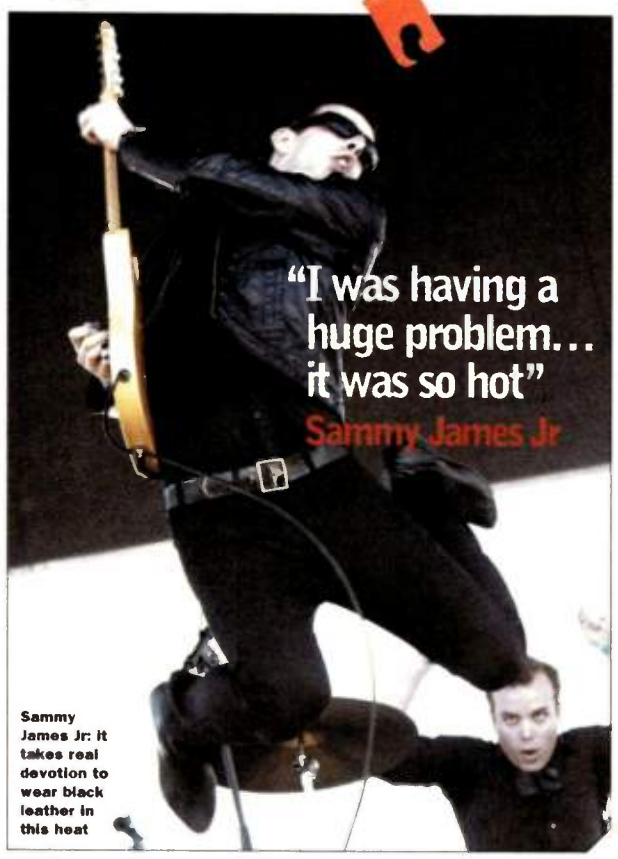
There's something about Cameron

There's something about **Cameron Diaz** that turns other A-listers into jelly.

Look how **Juliette Lewis** poses for a picture *(below)*, just so she can stand near. And look how **Jack White** stands back, a little shy. And what about **Blur** *(above)*? Look at **Alex James'** big happy face. He's just spotted Cameron and he's delighted. **Dave Rowntree** can't even bring himself to get that close.

Danny De Vito isn't pictured, but he was there too, no doubt also smiling at Cameron Diaz.

...and Juliette and Jack



Sammy James Jr: it takes real devotion to wear black leather in this heat

Mooney frontman top of the flops

SINGER FAINTS OUT IN DESERT HEAT

The Mooney Suzuki's frontman **Sammy James Jr** passed out onstage.

Performing in one of Saturday's first slots, the black leather-clad singer was playing the last song of the band's set, 'Yeah You Can', when he swung his guitar around and promptly fainted!

Crew members had to carry him offstage to revive him. Once awake, James fought his way back onstage to finish the set.

Later, he told *NME* that Coachella's desert heat – in the high 20s – had been affecting him all day.

"I was having a huge problem when we got there. It was so hot," he said.

He also admitted the group had been up late the night before.

What not to wear

While Coachella is mostly the epitome of A-list fashion cool, there's always a couple who slip through the net...

We know it was hot, but were **Robert Harvey**'s Hawaii-style shorts really necessary? He'd win the award for Coachella fashion disaster if it wasn't for **The Polyphonic Spree**'s **Tim DeLaughter** who, having been in the sun just that little bit little too long, looks like he's about to pop out of his postbox red running shorts. Urgh!

Tim DeLaughter: calm down ladies, form an orderly queue, etc

Rob Harvey: Hawaiian shorts + pale and skinny British = fashion disaster

Walford watch!

...and finally, the 'What the fuck are you doing here' award goes to ex-*EastEnders* actor **Paul Nicholls** *(left)*. Paul, or Joe Wicks as he's known to grannies across the UK, spent the weekend grinning like a loon and checking out as many bands as he could. Rumour has it he's in LA making a film with **Jennifer Love Hewitt**. Can't be bad.

UK TOP 40 SINGLES

THE OFFICIAL UKSINGLES CHART

2	1	**YOU SAID NO**	BUSTED (UNIVERSAL)
9	2	**ALL OVER**	LISA MAFFIA (INDEPENDIENTE)
3	3	**IN DA CLUB**	50 CENT (INTERSCOPE)
–	4	**LONELINESS**	TOMCRAFT (DATA/MOS DATA)
–	5	**RISE & FALL**	CRAIG DAVID FT STING (WILDSTAR)
1	6	**MAKE LUV**	ROOM 5 FT OLIVER CHEATHAM (POSITIVA)
8	7	**DON'T LET GO**	DAVID SNEDDON (MERCURY)
18	8	**X GON' GIVE IT TO YA**	DMX (DEF JAM)
–	9	**THE LONG GOODBYE**	ROMAN KEATING (POLYDOR)
5	10	**MOVE YOUR FEET**	JUNIOR SENIOR (MERCURY)
–	11	**CAN'T NOBODY**	KELLY ROWLAND (COLUMBIA)
17	12	**7 NATION ARMY**	THE WHITE STRIPES (XL RECORDINGS)
6	13	**CRY**	KYM MARSH (UNIVERSAL)
4	14	**COME UNDONE**	ROBBIE WILLIAMS (CHRYSALIS)
11	15	**SPIRIT IN THE SKY**	GARETH GATES FT THE KUMARS (S)
14	16	**ALL I HAVE**	JENNIFER LOPEZ FT LL COOL J (EPIC)
20	17	**KNOCK OUT**	TRIPLE EIGHT (POLYDOR)
15	18	**DAMAGED**	PLUMMET (SERIOUS)
7	19	**AMERICAN LIFE**	MADONNA (MAVERICK)
12	20	**SCANDALOUS**	MIS-TEEQ (TELSTAR)
16	21	**I CAN'T READ YOU**	DANIEL BEDINGFIELD (POLYDOR)
10	22	**OUT OF TIME**	BLUR (PARLOPHONE)
19	23	**BORN TO TRY**	DELTA GOODREM (EPIC)
13	24	**SPEECHLESS**	D-SIDE (EDEL/WEA)
–	25	**VIRTUALITY**	VBIRDS (LIBERTY)
21	26	**I'M WITH YOU**	AVRIL LAVIGNE (ARISTA)
22	27	**SUNRISE**	SIMPLY RED (SIMPLYRED.COM)
23	28	**EXCUSE ME MISS**	JAY-Z (ROCAFELLA)
–	29	**THE JUMP OFF**	LIL' KIM FT MR CHEEKS (ATLANTIC)
–	30	**DESTINATION**	DTB FT ROXANNE WILDE (FFRR)
–	31	**WHEN I SEE YOU**	MACY GRAY (EPIC)
25	32	**TONIGHT/MISS YOU NIGHTS**	WESTLIFE (S)
26	33	**TO LOVE A WOMAN**	LIONEL RICHIE/ENRIQUE IGLESIAS (MERCURY)
24	34	**WEEKEND**	SCOOTER (SHEFFIELD TUNES)
30	35	**LOVE DOESN'T HAVE TO HURT**	ATOMIC KITTEN (INNOCENT)
27	36	**U MAKE ME WANNA**	BLUE (INNOCENT)
32	37	**BUMP BUMP BUMP**	B2K FT P. DIDDY (EPIC)
–	38	**ADIDAS**	KILLER MIKE FT BIG BOI (COLUMBIA)
33	39	**GOSSIP FOLKS**	MISSY ELLIOTT FT LUDACRIS (ELEKTRA)
31	40	**BEING NOBODY**	RICHARD X VS LIBERTY X (VIRGIN)

UK TOP 40 ALBUMS

THE OFFICIAL UKALBUMS CHART

1	1	**AMERICAN LIFE**	MADONNA (MAVERICK)
2	2	**JUSTIFIED**	JUSTIN TIMBERLAKE (JIVE)
3	3	**ELEPHANT**	THE WHITE STRIPES (XL RECORDINGS)
7	4	**BUSTED**	BUSTED (UNIVERSAL)
4	5	**A RUSH OF BLOOD TO THE HEAD**	COLDPLAY (PARLOPHONE)
14	6	**COULDN'T HAVE SAID IT BETTER**	MEAT LOAF (MERCURY)
6	7	**LET GO**	AVRIL LAVIGNE (ARISTA)
5	8	**COME AWAY WITH ME**	NORAH JONES (PARLOPHONE)
9	9	**GOTTA GET THRU THIS**	DANIEL BEDINGFIELD (POLYDOR)
11	10	**STRIPPED**	CHRISTINA AGUILERA (RCA)
8	11	**HOME**	SIMPLY RED (SIMPLYRED.COM)
–	12	**SEVEN YEARS – TEN WEEKS**	DAVID SNEDDON (FONTANA)
12	13	**GET RICH OR DIE TRYIN'**	50 CENT (INTERSCOPE)
–	14	**SAY YOU WILL**	FLEETWOOD MAC (WEA)
10	15	**BY THE WAY**	RED HOT CHILI PEPPERS (WARNER BROS)
22	16	**ESCAPOLOGY**	ROBBIE WILLIAMS (EMI)
16	17	**GREATEST HITS**	RUN-DMC (ARISTA)
17	18	**A NEW DAY AT MIDNIGHT**	DAVID GRAY (EASTWEST)
13	19	**METEORA**	LINKIN PARK (WARNER BROS)
18	20	**BACK IN THE WORLD**	PAUL MCCARTNEY (PARLOPHONE)
15	21	**THE VERY BEST OF**	LIGHTHOUSE FAMILY (UMTV)
–	22	**FEVER TO TELL**	YEAH YEAH YEAHS (DRESS UP/POLYDOR)
23	23	**THE YOUNG AND THE HOPELESS**	GOOD CHARLOTTE (EPIC)
26	24	**SIMPLY DEEP**	KELLY ROWLAND (COLUMBIA)
20	25	**EYE CANDY**	MIS-TEEQ (TELSTAR)
–	26	**SLICKER THAN YOUR AVERAGE**	CRAIG DAVID (WILDSTAR)
42	27	**MU-FLOW**	BIG BROVAZ (EPIC)
–	28	**BLACK CHERRY**	GOLDFRAPP (MUTE)
19	29	**DANIEL IN BLUE JEANS**	DANIEL O'DONNELL (DMG TV)
39	30	**CHOCOLATE FACTORY**	R KELLY (JIVE)
25	31	**THIS IS ME THEN**	JENNIFER LOPEZ (EPIC)
29	32	**VERY BEST OF – EARLY DAYS & LATTER DAYS**	LED ZEPPELIN (ATLANTIC)
–	33	**THE TROUBLE WITH BEING MYSELF**	MACY GRAY (EPIC)
28	34	**GREATEST HITS**	TOM JONES (UMTV)
24	35	**THE STADIUM TECHNO EXPERIENCE**	SCOOTER (SHEFFIELD TUNES)
–	36	**FALLEN**	EVANESCENCE (EPIC)
31	37	**THINKING IT OVER**	LIBERTY X (V2)
21	38	**BALLADS – THE LOVE SONG COLLECTION**	BOYZONE (UMTV)
27	39	**UP**	SHANIA TWAIN (MERCURY)
34	40	**DARK SIDE OF THE MOON**	PINK FLOYD (EMI)

MIDWEEK CHARTS SUPPLIED BY THE OFFICIAL UK CHART COMPANY

PHOTOGRAPHY: JIMMY YOUNG/JOLIE LASH/JON STERN/RETNA

In da slammer!

50 CENT BEHIND BARS FOR NEW VIDEO – AND IT'S A WOMEN'S PRISON

Rapper **50 Cent** has landed himself back in jail – although it was only a prison for girls!

The megastar went behind bars at the Sybil Brand Institute Prison for Women in LA to shoot the video for his new single '21 Questions', which comes out on June 30. The release has been delayed because of the phenomenal success of 'In Da Club', which was still in the Top Five as *NME* went to press.

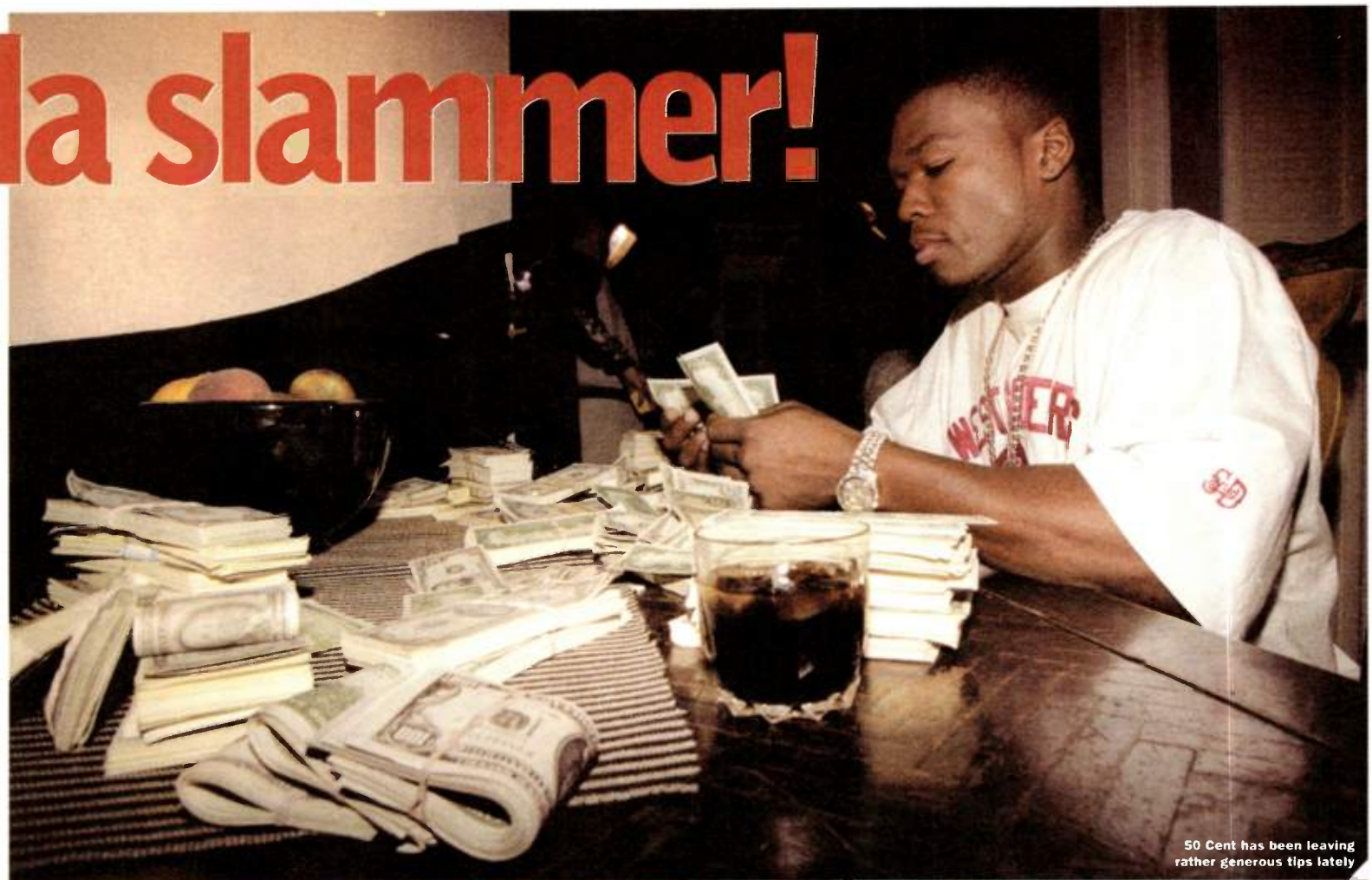
These are some exclusive behind-the-scenes shots of the video shoot, which was co-directed by **Dr Dre**.

The megastar went behind bars at the Sybil Brand Institute Prison for Women in LA to shoot the video for his new single

The video features 50 Cent counting huge wodges of cash after getting up to no good, before his house is raided by the cops, who arrest him and throw him behind bars. And after that there's even more trouble in store.

Fellow rapper **Nate Dogg** and members of 50's crew **G-Unit** make cameos as inmates.

50 Cent will be in the UK in June, supporting **Eminem** at his massive shows at Milton Keynes Bowl. He's also now signed a book deal, and his autobiography will be out by Christmas.



50 Cent has been leaving rather generous tips lately

G-Unit playing the old 'going around again' trick on the guard

Sorry, yes, we will stop making all that noise so you can get to sleep

NEWS IN BRIEF

Yeah Yeah Yeahs have celebrated the success of their debut album, 'Fever To Tell', by giving *NME* details of a new single and live show.

The New York trio will release 'Pin' on June 23, following their show at the London Kentish Town Forum on June 7. They will also play this year's Reading and Leeds festivals in August. Tickets for both are on sale now; for availability call the *NME* Ticketline on 0870 1 663 663.

Elbow: wanna get downloaded

Elbow's comeback single, 'Ribcage', will be released as a downloadable single via their website. The track will be available to download on May 26 via *www.elbow.co.uk*, and cost 99p. Their second album, 'Cast Of Thousands', will follow on August 18.

REM have announced four extra dates on their forthcoming European tour, including two 'club' shows at the London Brixton Academy. The band will play the 4,500 capacity venue on June 24-25, just days before they return to the Glastonbury festival (June 27). **Pete Yorn** provides support on June 24, with **Mull Historical Society** opening on the following night.

Radiohead have confirmed final details of their new single, 'There There'. Released on May 26, it will feature additional tracks 'Where Bluebirds Fly' and the Beatles-esque 'Paperbag Writer'.

Manic Street Preachers have started work on their 'elegiac pop' album.

The Welsh trio already have working titles 'Blueprint For Exile', 'Litany' and 'The Unwritten Diaries' for their seventh record. The band are planning to record the follow-up to 2001's 'Know Your Enemy' in America later this year.

Manics: they've got an elegy, you know

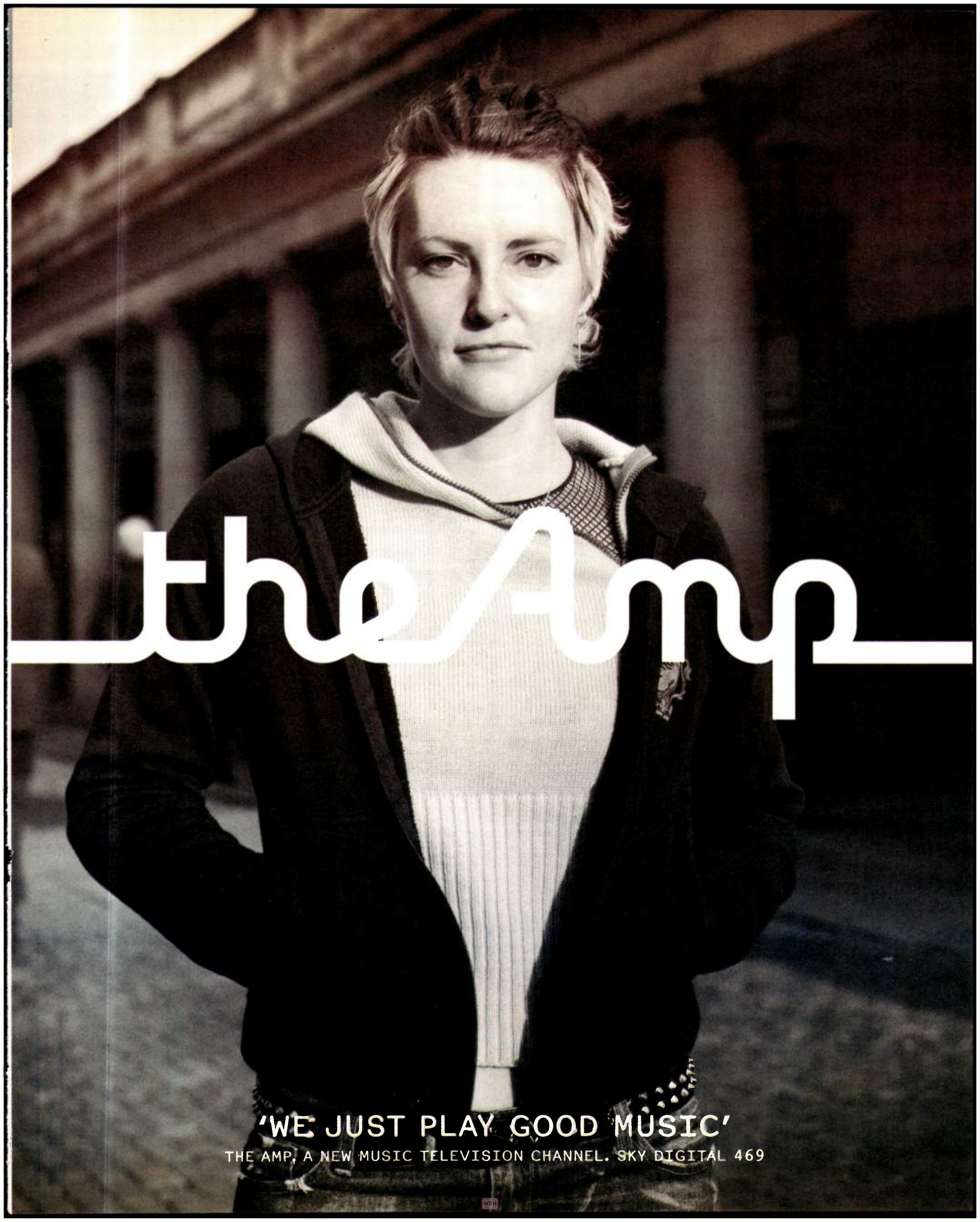
A man impersonating **Creed** guitarist **Mark Tremonti** was arrested last month in Florida.

Kevin Eckenrod had been staying at beach hotels around the state claiming to be the rock band's guitarist. He had also been handing out autographed copies of publicity photos, according to a police spokesperson.

A woman told police she invited Eckenrod to her home where she claims he stole her credit card. She spotted him at a restaurant on Sunday (April 27) and called police.

Police in Clearwater, Florida say Eckenrod has been arrested more than 60 times, many for swindling.

PHOTOGRAPHY: KARIN CATT/IDOLS/TOM SHEEHAN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Deftones: 'We've never tried to sell ourselves'

Chino Moreno, front: still indie after all these years

...YET NOW THEY'RE EVEN BIG IN BAGHDAD. FRONTMAN CHINO MORENO ON FRED DURST, JACK OSBOURNE AND WHY HE'S NOT SCARED ABOUT HIS MASSIVE NEW ALBUM BEING LEAKED ONTO THE INTERNET

The **Deftones** have spent a decade establishing themselves as one of America's foremost rock bands. As they gear up for the May 19 release of their fourth album, the self-titled follow-up to 2000's massive 'White Pony', frontman **Chino Moreno** spoke to *NME* about the fame, fans in Baghdad and Jack Osbourne.

***NME*: Now that it's getting close to the release of the album, how do you feel?**
Chino Moreno: "I feel good, if a little nervous. Not nervous about whether or not the record is good or bad. I know it's good. Just, you know... Our biggest critic is always going to be ourselves."

Deftones pull off a neat trick, straddling nu-metal and more cerebral rock but being beyond both. Do you feel a lot of pressure to be different?
CM: "We don't try to follow any formulas. We try to create something else. I think a lot of the reason we don't conform is that I don't want us to repeat what we've done before. It makes us try harder."

Your star rose at the same time as Limp Bizkit's. Does Fred Durst annoy you?
CM: "Not really. We've always sat separately from that. There are certain bands that we are nothing like. We know what we're doing. We still have an indie approach, I suppose. I mean, I know we're signed to a major label but we've always made a conscious decision to turn down certain tours and not to court publicity or press. Sometimes it's not possible to turn down everything, but we've never tried to promote ourselves as something we're not or to try and sell ourselves. I can think of a lot of bands who become more interested in marketing than the music."

You're coming down hard on online leaks, though. Review copies of 'Deftones' are copyproofed with a message saying 'You are listening to the new Deftones record'.
CM: "I really hate that. Every tape I bring home has that on it. That's something the record label has done. They're worried about it getting on the internet. They're jittery, I suppose, in case people decide to get the record there and not buy it. But, so long as you're releasing music that is not just driven by one single, you don't have to worry. I think if the music is good they hear it and want to hear more of it. I'm not too worried. I take the opposite view myself; I think that it's good. And I use the internet all the time to find quite obscure things; things that maybe I wouldn't have found if it hadn't have been there."

> **"We still have an indie approach... A lot of bands are more interested in marketing than music"**

It emerged before the recent war in Iraq that kids in Baghdad were into Deftones...
CM: "I didn't know that. It's cool, really amazing. I don't think it was anything lyrically or anything that we were addressing. I think our music has an underground appeal. It's the rawness of it, the raw emotion of what we do."

Do you address contemporary issues on the new record?
CM: "I really distance myself from what's going when I'm working on an album; I really don't like to let it affect me. I'm sure there are some of the songs on the record that pertain to an overall feeling of whatever, but I try not to have too much. I don't even listen to a lot of contemporary music. I don't listen to music that is aggressive. I prefer things like Mogwai."

Jack Osbourne checked into rehab last week. Do you think he needs help or a night in?
CM: "He has a life that keeps the spotlight on him, keeps all eyes on him at all times. And when he's the age he is, that must put a lot of pressure on him. To have his whole life broadcast the whole time, that must be weird, man. I would never want my life broadcast like that. Everyone has an opinion on you then. Everything you do is going to be analysed. I'm not saying that's caused him to do whatever it is he's doing, but it's Hollywood man. Hollywood is weird.

"I don't know enough about it. But from what I've seen on TV, Jack seems a nice kid. Ozzy seems to have done a good job."

Hot Hot Heat fans are on heat!

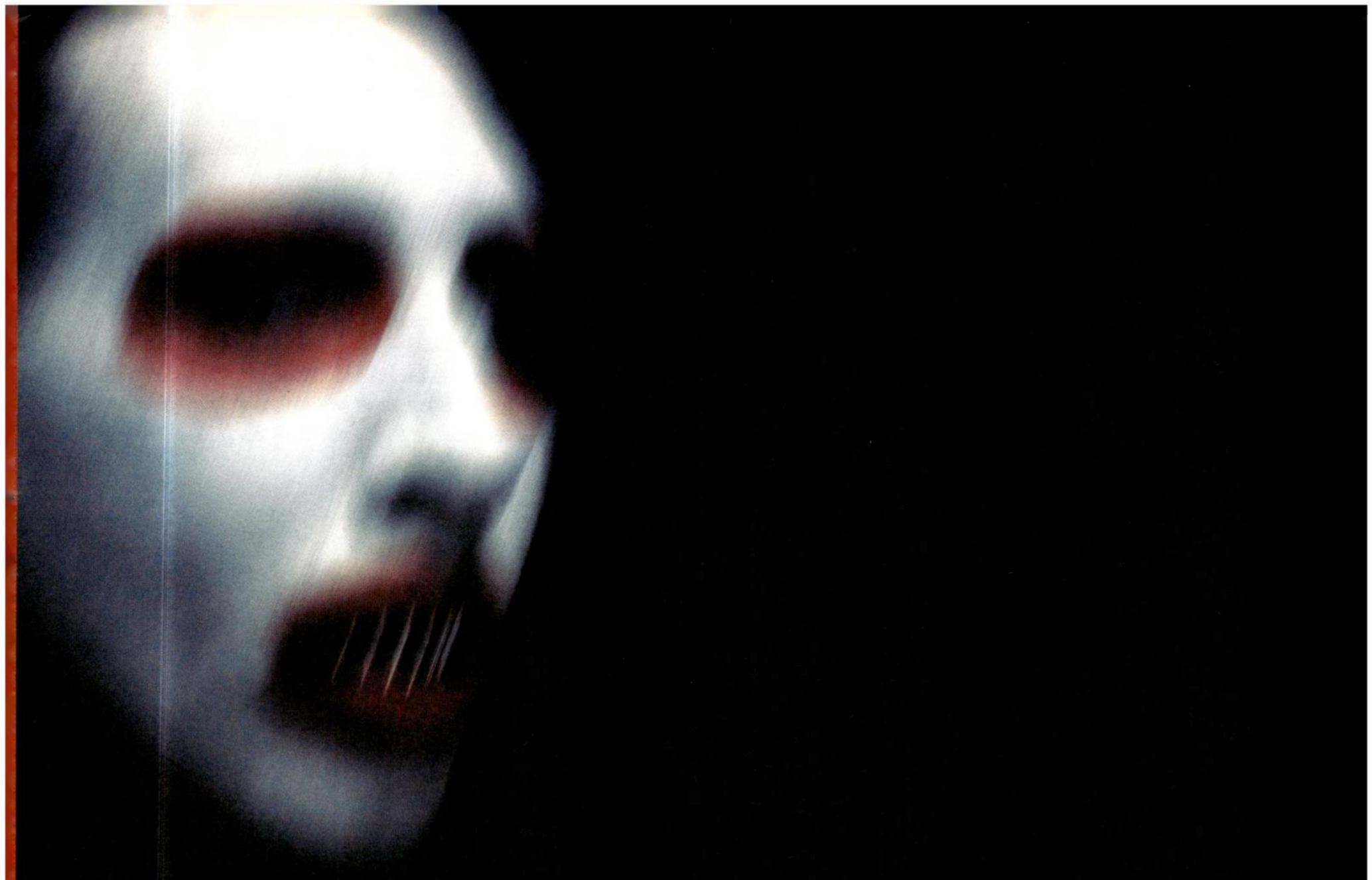
Hot Hot Heat were pelted with girls' underwear on the first night of their UK tour last week.

A fan told *NME*: "During 'Naked In The City Again' the girls at the front just went mental! Within the first few seconds three bras had landed on the stage!"

The Canadian group, fresh from their performance at the Coachella festival (see page 44), played the Manchester Academy 2 alongside The Bandits. Har Mar Superstar was also due to play, but pulled out after contracting shingles.

For a review of the tour, see next week's *NME*.

PHOTOGRAPHY: JAMES LOOKER



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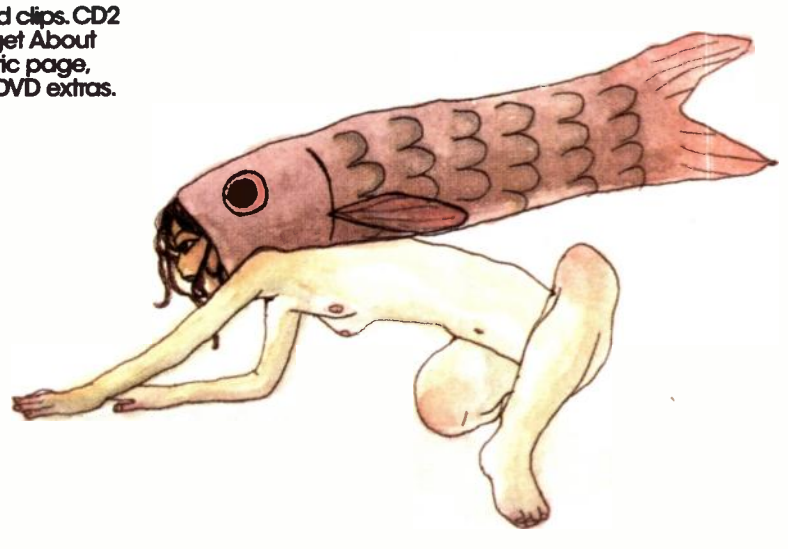

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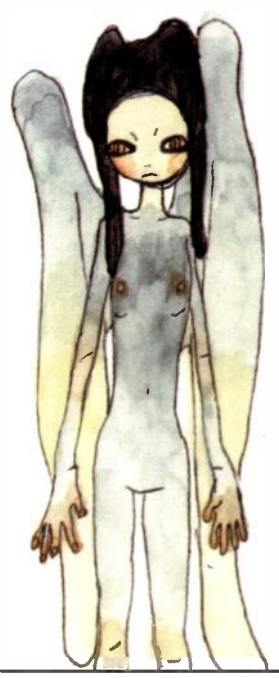

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WOOLWORTHS

ECHO

NME GETS SET FOR T!

THE MUSIC, THE POLYPHONIC SPREE AND UNDERWORLD TO PLAY OUR STAGE AT SCOTTISH FESTIVAL

NME has teamed up with **T In The Park** to host a stage at this year's festival, which takes place at Balado, near Kinross, Scotland, on July 12-13. The *NME* Stage will be headlined by **The Music** on Saturday 12 and **Underworld** the following night. Other bands confirmed for our stage are **Super Furry Animals**, **The Polyphonic Spree**, **The Streets**, **Turin Brakes**, **John Squire**, **The Roots**, **Hell Is For Heroes**, **The Raveonettes** and **Longview**.

NME editor Conor McNicholas commented: "The *NME* Stage at T In The Park is a great line-up that really showcases the best in new music, with some established big-hitters in there too. It's great to be putting on such a brilliant show in Scotland."

In addition to the *NME* Stage, we will also be hosting a signing tent this year, so you can come along and meet the stars for free! Further details will be announced in *NME* shortly.

The festival, which celebrates its tenth anniversary this year, will be headlined by **REM** (Saturday) and **Coldplay** (Sunday). Other bands on the bill include **The White Stripes**, **The Coral**, **The Charlatans**, **The Flaming Lips** and **Lemon Jelly**.

New additions to the T In The Park line-up were announced this week. They are **The Cardigans**, **Death In Vegas**, **Flint**, **The Thrills** and **The Bandits**. The Thrills and The Bandits will play in the brand new 2,000-capacity X-Tent, which is headlined by **Athlete** and **The Rapture**.

Tickets for T In The Park are on sale now, priced £38.50 per day, or £70 for the weekend (£82 with camping). For availability call the *NME* Ticketline on 0870 1 663 663. More details are available at *www.tinthepark.com* or *NME.COM*.

"It's a great line-up that showcases the best in new music"
NME editor Conor McNicholas

"Tell you what, Meg, let's put this mic in front of your head..."

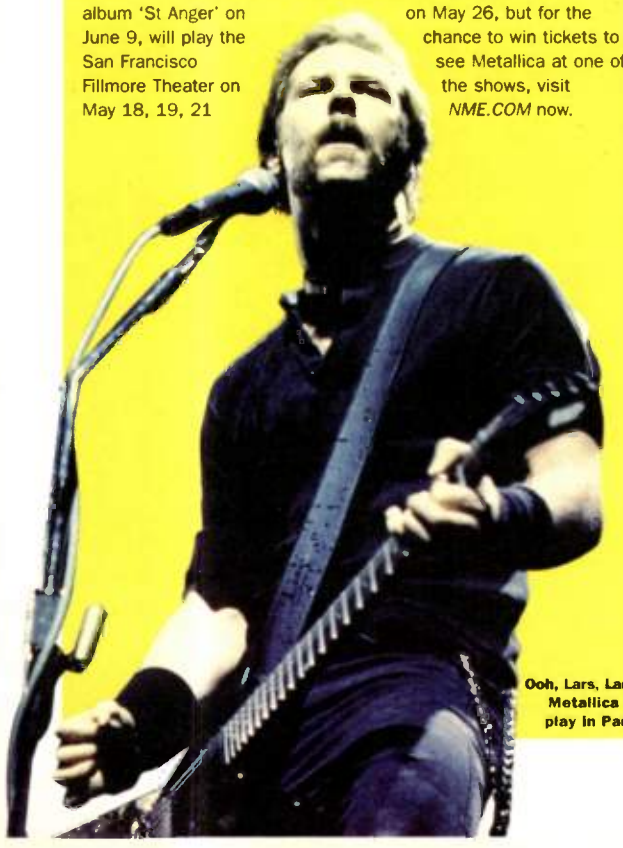
PHOTOGRAPHY: ANDY WILLSHER

METALLICA WARM UP WITH SMALL SAN FRAN AND PARIS GIGS

Reading and Leeds festival headliners **Metallica** have announced they will play small shows in San Francisco and Paris to warm up for their biggest British shows in years.

The metal legends, who release their ninth studio album 'St Anger' on June 9, will play the San Francisco Fillmore Theater on May 18, 19, 21 and 22. After that they'll head to France and perform at three different venues in Paris on the same day (June 11). They will play La Boule Noire at 1pm, Le Bataclan at 6pm and Le Trabendo at 10pm.

Tickets for the Paris gigs go on sale to the general public on May 26, but for the chance to win tickets to see Metallica at one of the shows, visit *NME.COM* now.



Ooh, Lars, Lars: Metallica to play in Paris

FESTIVAL UPDATE

MELTDOWN FESTIVAL
(June 8-30)
Now in its 11th year. With dub reggae legend **Lee 'Scratch' Perry** as curator, this year's festival will feature **Macy Gray**, **Tricky**, **Fun Lovin' Criminals**, **Asian Dub Foundation** and **Tortoise** at the Royal Festival Hall and Queen Elizabeth Hall in London. Perry will be appearing alongside Macy Gray and Tricky.

GLASTONBURY FESTIVAL
(June 27-29)
Manic Street Preachers are the latest band rumoured to join **Radiohead**, **REM** and **Moby** down in Pilton. The Manics are set to play on the Sunday night. **The Streets**, **Zwan**, **The Coral**, **Black Rebel Motorcycle Club**, **Supergrass**, **Electric Six**, **The Polyphonic Spree** and **Hope Of The States** have also been touted.

WITNESS FESTIVAL
(July 12-13)
The White Stripes join **Coldplay**, **David Gray**, **Super Furry Animals**, The Streets and the Manics at the Irish festival, which is held at Punchestown Racecourse, County Kildare.

EDEN SESSIONS
The second Eden Sessions concerts at the Eden Project in Cornwall feature **Badly Drawn Boy** (August 1), Moby (5) and **PJ Harvey** (15). Support acts are to be announced soon.

CREAMFIELDS DANCE FESTIVAL
(August 23)
Massive Attack, **UNKLE Sounds**, **Paul Oakenfold** and **Timo Maas** play the dance festival at Old Liverpool Airfield.

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David Bowie	Everyone Says Hi (METRO Mix)	09877
George Michael	The Grave	09878
Ronan Keating	In The Ghetto	09879
Lee Ryan	Stand Up As People	09880
Beverly Knight	Love's In Need Of Love Today	09881
Moby	Nearer	09882
New Order	Vietnam	09883
Basement Jaxx feat. Yellowman	Love Is The Answer	09884
Spiritualized	Hold On (War Child Mix)	09885
The Charlatans	We Gotta Have Peace	09886
Beth Orton	Ooh Child	09887
Tom McRae	Border Song	09888
Billy Bragg	The Wolf Covers Its Tracks	09889
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Does this front page picture signal the end of 'The Osbournes'?

JACK CHECKS HIMSELF INTO REHAB AS PRESSURE BECOMES UNBEARABLE

Taken last week, the photo on the front page of *The Sun* shows 17-year-old **Jack Osbourne** being comforted by his distraught mother **Sharon** as his father **Ozzy** looks on. Jack was receiving treatment at Las Encinas Hospital in Pasadena, a drink and drugs rehab centre. Staff, who also treat psychiatric problems, refused to reveal why Jack checked in.

However, late last week, Jack said he checked himself in after telling his parents that he needed help for alcohol and drug abuse.

"He had the gumption and guts to confess and to just say, 'Help'," Ozzy Osbourne said last week. "All we can do is be here for him," added Sharon.

Several weeks before he was admitted to Las Encinas, Jack was reportedly prescribed Zoloft, an anti-depressant similar to Prozac. He is said to have suffered from insomnia and depression lately.

If there is another, more serious, reason for Jack's stay then the Osbournes could be about to cancel the most lucrative franchise in music TV history.

The show has been good for the family. It has given daughter **Kelly** a pop career, it has meant Jack could become an A&R for Epic and it's generated huge wealth for the family.

But the series brought its problems, too. When Sharon's cancer came there was no respite. When Ozzy hit the sauce again, the cameras remained.

Last November, two series in, Sharon announced that the third series – set to broadcast in the US next month – would be the family's last.

"This is definitely the last year. We can't do it any more... another ten shows and I'm out," she said, though within a day she'd backtracked: "I have every intention of fulfilling our commitment to MTV for a full 20 episodes. I love my MTV."

With Jack's treatment, Sharon may decide that enough is enough. Contract or no contract, she may now feel that her family needs a break. Jack has recently complained that the pressures brought on from being in the media spotlight 24 hours a day were becoming unbearable.

Whether MTV allow them to walk away is another matter. After all, now that this has happened, just think of the ratings...

"He had the gumption and guts to confess and to just say, 'Help'" Ozzy

THE Sun 25p
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OZZY SON, 17 IN REHAB

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Jack clubbing in LA: the party lifestyle has clearly taken its toll on the 17-year-old

Jack: It's all got too much

Before the problems started, Jack is pictured stocking up on beers with friends in LA

Jack the lad: dad Ozzy teaches his son how to do his rock grimace...

...with sister Kelly in happier times

...with an older but not necessarily wiser Ozzy

...and, er, topless wrestling with his friend Jason Dill

Jack Osbourne said he checked himself into rehab because he got "caught up" in a drugs and alcohol lifestyle.

Speaking just days after it was revealed he was receiving treatment at Las Encinas detox Hospital in Pasadena, the 17-year-old said: "I got caught up in my new lifestyle and got carried away with drugs and alcohol. Once I realised this I voluntarily checked myself into a detox facility."

It is unclear how long Jack will spend in the £500 a day hospital. His sister Kelly told *People* magazine the family had not realised how bad the problem was until Jack approached their mother and said he needed help.

"He sat with Mum and she said, 'We'll get you help, we'll figure it out,'" Kelly explained. "He's doing very well and we're all very proud of him. He's in really good spirits."

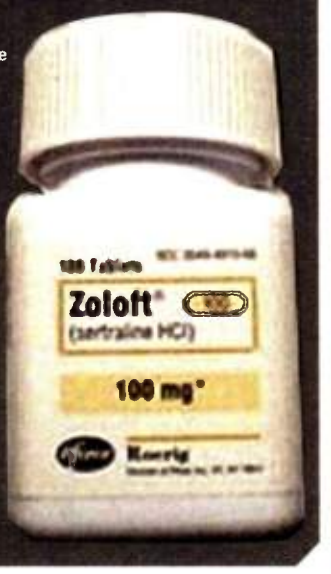
Jack recently spoke out about the downside of celebrity: "You lose your anonymity. I can't enjoy myself when I go out any more. I've been hit, I've been slapped, people drive by screaming they hate me," he said.

If he was admitted to Las Encinas because of excessive partying, that would come as no real surprise. He's a 17-year-old boy who enjoys a privileged life and can afford to hang out and get drunk and stoned at the coolest parties. In fact, he's doing what many 17-year-olds would dearly love to do. His stay at rehab could be seen almost as a Beverly Hills rites-of-passage. And considering Ozzy's history with drink and drugs, such over-indulgence is also something of a family tradition.

Jack and his sister Kelly have clearly not had a conventional childhood, but they always came across as well adjusted and strong-willed on the show and not easily broken. Whatever Jack's been through this time has clearly had a devastating effect on him and the whole family.

PHOTOGRAPHY: SPLASH/BIG PICTURES.COM/PA/REX

What is Zoloft and why was Jack Osbourne taking it?



"It's an anti-depressant – a selective serotonin reuptake inhibiter – in the same class as Prozac. Most anti-depressants take four weeks to work. They don't kick the depression, they kick-start you into facing the problems and provide motivation. Anti-depressants can be very useful to give you a boost.

"Jack's young, but I don't think he has the lifestyle of other young people. He has a lot of pressures on him that other young people would not have. And in America, they are probably a lot quicker to prescribe anti-depressants than we are."

Medical expert Dr Sean Wallace

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Lisa Rashi floating through the electric dreams of Karl Hyde and Chris Lowe." NME
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The real Civil Shady

EMINEM RETURNS TO DETROIT TO BE HONOURED BY THE CITY MAYOR AT HIP-HOP SUMMIT

Eminem made a triumphant return to his hometown of Detroit last week – as the star attraction at a massive hip-hop summit.

Appearing alongside **Nas**, Eminem was on a panel discussing the empowerment of the hip-hop generation with **Reverend Run** from **Run-DMC**, the mayor of Detroit, Kwame Kilpatrick, rising rapper **Obie Trice** and rap figurehead **Russell Simmons**. Almost 13,000 fans attended the event at the Cobo Center.

Simmons told the audience that artists such as Eminem, Nas, Jay-Z and P Diddy were more loved than President Bush.

"Hip-hop is the most powerful cultural phenomenon in the world," he said. "You are already the leaders."

As fans were urged to vote in local Detroit council elections, Eminem called for some civic pride.

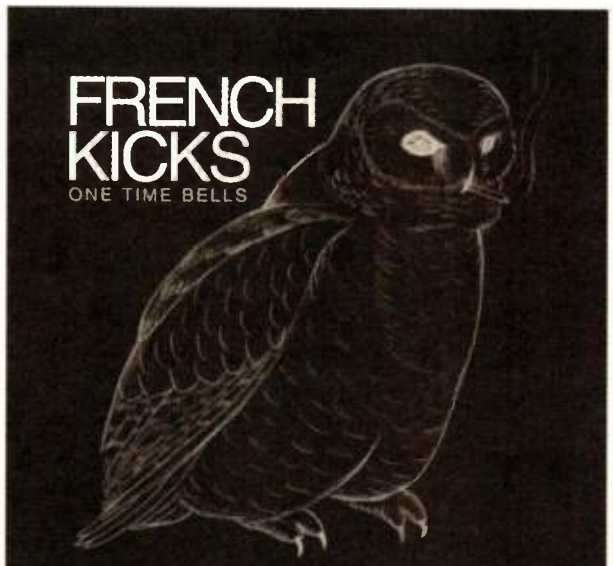
"There's so much talent in Detroit, period," he told the crowd. "There's probably 10,000 MCs in Detroit that have it in their heart to just do hip-hop and just be something and they have that drive. What I'm trying to do is bring the industries here, bring the record labels here and make them realise there's talent in Detroit, and to start looking."

"I'm trying to bring the industries here, bring the record labels here and make them realise there's talent in Detroit" Eminem

Mayor Kilpatrick added: "Detroit is a shining example as the world mecca of cultural change. In Detroit today, what we celebrate is one love, one city, one aim, one direction."

Eminem and Nas were honoured at the event. Eminem received an Outstanding Achievement Award for charitable work, such as buying winter coats for young Detroiters and his support for youth empowerment in the city. New York native Nas was presented a Heroes Award for his track 'I Can' which was said by those presenting the gongs to be powerfully inspiring for young people.

Eminem will be back in Detroit in July to play a huge show at the Detroit Ford Field (July 12) with **50 Cent** and **Missy Elliott**.



a blast of fresh air on a rock scene that s full of dullard rap-rock and myopic indie rock
- New York Magazine -

majestic with melody, texture and structure One Time Bells is almost unique
- X-Ray -

on tour with The Caesars

09 May	Glasgow	The Cathouse
10 May	York	Fibbers
11 May	Oxford	Zodiac
12 May	Leicester	The Charlotte
13 May	London	The Garage
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Thom Idol: Radiohead ad is talent show spoof

...BUT THEY DO WANT YOU TO CONTRIBUTE TO THEIR TV STATION

Wannabe Hollywood stars looking for their big break are being fooled by a secret poster campaign to promote the new **Radiohead** album.

Posters appeared across Los Angeles last week that, on the surface, looked like a recruitment ad for a *Pop Idol*-style talent competition.

However, closer inspection reveals it to be made up of the lyrics to the new Radiohead song, 'We Suck Young Blood', from 'Hail To The Thief' – a track which **Thom Yorke** said was about the Hollywood lifestyle.

The poster reads 'Hungry? Sick? Begging for a break? Sweet? Fresh? Would you do anything? We suck young blood? We want sweet meats'. The number, 1-866-868-4433, translates to: 1-866-tot-hief.

NME tried to get through to offer its services, but the phone remained unanswered.

In other Radiohead news, the band are launching their own internet television station next month. *www.radiohead.tv* is currently live, and will be updated throughout the year.

A source close to the band told *NME*: "Thom wants it to be called *www.the-most-gigantic-lying-mouth-of-all-time.com*! The concept is that it will be an online TV station dedicated to Radiohead.

"Footage will include promo videos and webcast footage from live gigs as well as webcast footage from the studio. Fans are also being asked to contribute."

The promo video for 'There There' will go live on May 10 and the site launches fully on May 26 with a 30-minute show.

For our exclusive track-by-track guide to 'Hail To The Thief' by the band, see page 34.

PHOTOGRAPHY: WIRE IMAGE/JULIAN MARSHALL

Courtney wants you... if you're female

Courtney Love is hunting for a guitarist and bassist for her new band but there's one condition – no boys!

Love is currently in the south of France working on her new solo album, which has been given the title 'America's Sweetheart'. Due later this year, songs have been written with Pink and Christina Aguilera collaborator **Linda Perry**.

The former **Hole** frontwoman took out an advert in the US magazine *Village Voice* last week.

The advert reads: "Women Required For International Rock Revolution! Join Courtney Love's touring band and get famous, see the world!

"Must play BASS or GUITAR (really play) and look like a Goddess. We like Emily the Strange, Lolita Goth, Patty Schemel's drumming, 'Nuggets' and *Performance* the movie. We love Flea but don't want you to play like him. We start now. NO BOYS."

Those wishing to apply should send VHS videos to: PO Box C238, New York, NY 10011. The telephone number listed on the ad reaches an answering machine message with Courtney saying: "Hey, leave us your info; and you'd better be able to play! *(Beep)*."

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FIRM

Saddam-buster: Fred Durst really knows how to charm the *NME* critics

Limp attempt to stir up controversy

Limp Bizkit frontman **Fred Durst** has dedicated the band's forthcoming album to America's victory in Iraq where "our soldiers kicked so much ass".

In a flag-waving posting on his band's website, the Limp Bizkit frontman explained that the new album was "off the fuckin' hook!", adding: "We are putting out an album for our countries *(sic)* victory!! Our soldiers kicked so much ass!! I am so proud to be an American!! Watch out America. Good things are heading our way."

Though Durst served in the US marines during his late teens, he was previously thought to be against the war. In recent months, he has used a number of devices to remain in the headlines and maintain interest in Limp Bizkit's new record. Most notably, he posted messages on the Bizkit website playing up, then playing down, a 'relationship' with **Britney Spears**. He then called for people to leave them alone. When the Britney tide ebbed, he was pictured with **Geri Halliwell** walking her dog in LA.

Durst's pro-war posting sees him following the lead of **3 Doors Down**, the multi-million selling four-piece who became posterboys for pro-war music fans during the Iraq war with the video for their single 'When I'm Gone'.

The video saw them perform onboard the USS George Washington in front of 6,000 troops. It was shot last October as the warship was moored off the coast of Portugal before it travelled down towards the conflict in the Gulf. The band also toured other bases in Europe and the Middle East at the end of last year. The video went on high rotation on MTV as Allied troops moved towards Baghdad.

Limp Bizkit are currently rewriting their new album with new guitarist **Mike Smith**. It is unclear how many of the 19 songs written before he joined at the start of April will make it onto the finished LP.

Win exclusive NME Strokes photo!

STRIKE A POSE AS YOUR FAVE ROCK STAR AND YOU COULD BE THE OWNER OF PENNIE SMITH'S CLASSIC PIC OF JULIAN AND CO

The Strokes: "C'mon, gizza smile, Nick"

The Clash: pose like this with your mates and you could win!)

How would you like to own this hugely sought-after piece of rock'n'roll memorabilia? We've teamed up with legendary *NME* photographer **Pennie Smith** to offer you the chance to win an iconic photo of **The Strokes**, captured during the famous session in their native New York in 2001.

The unique photograph, worth £500, will be signed by Pennie herself. It's part of the most comprehensive Pennie Smith exhibition to date, which runs from May 5-11 at the Waterfront Hall in Belfast, part of the city's Cathedral Quarter Arts Festival.

To enter, send us a photograph of you and your mates recreating one of the classic poses featured in Pennie's work – whether it's smashing your guitar like **Paul Simonon** on her seminal cover for **The Clash**'s 'London Calling', mugging like **The Stone Roses** in their pomp, or recreating the louche glamour of The Strokes. Pennie will choose the winner herself, and *NME* will print the pic.

Send your entries to 'I'm a Rock God, Snap Me', *NME*, 25th Floor, King's Reach Tower, Stamford Street, London SE1 9LS. Closing date is May 18.

Further details of Pennie's exhibition are at *www.waterfront.co.uk/penniesmith*. Details of all the Cathedral Quarter Arts Festival events are at *www.cqaf.com*.

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The Thrills: thanks to the genius of the *NME* art team, we've saved them having to pose

See The Thrills at Abbey Road

The Thrills are to support their heroes **The Rolling Stones** – and *NME* is giving you the chance to see the band for free at the legendary Abbey Road Studios.

Having completed work on their album, 'So Much For The City', the Irish group will release the single 'Big Sur' on June 9. Shortly before, The Thrills will perform a special gig at Abbey Road Studios (May 20) to an invited audience, and the band will be special guests at the Stones' London Astoria club gig (August 27).

Despite making their live debut supporting **Morrissey**, guitarist Daniel Ryan said playing with the Stones will be even better. "It's incredible to be able to play with one of the greatest bands of all time," he enthused, "and playing in a small venue like the Astoria makes it that little bit more special!"

Of the Abbey Road gig, Daniel said they won't be able to resist recreating the famous Beatles picture outside the world famous studio.

"We'll have to do that!" he laughed.

NME has 20 pairs of tickets for our readers, and each winner will also be given a very limited edition one-sided seven-inch with the band's version of **The Smiths**' classic, 'Last Night I Dreamt That Somebody Loved Me'. There are only 500 in the world, so visit *NME.COM* this week to enter.

PHOTOGRAPHY: PENNIE SMITH/DAVID TITLOW /SAM JONES

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Taken from the CD LP
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United Skates of America

BORED WITH NU-METAL, PISSED OFF WITH PUNK, EMO TOO SAPPY FOR YOU? THE SUCCESS OF THE 120-BAND STRONG SKATE AND SURF FESTIVAL SUGGESTS YOU'RE NOT ALONE

Taking Back Sunday: turning emo on its head

It's difficult to pinpoint exactly when nu-metal jumped the shark, although it's a safe bet that it was something to do with jockoid mouthbreather, **Fred Durst**. It's pretty hard to take someone seriously as the disaffected voice of the post-Columbine generation when they're a balding 30-something attempting to chat up Dani Behr live on TV.

The Used: skate, surf & scream

It remains to be seen how the new **Limp Bizkit** album will fare commercially when it's released in June, but with comeback records by **Korn** and **Papa Roach** tanking compared to their predecessors last year, wallet-chained skate kids have started to look elsewhere for their musical jollies.

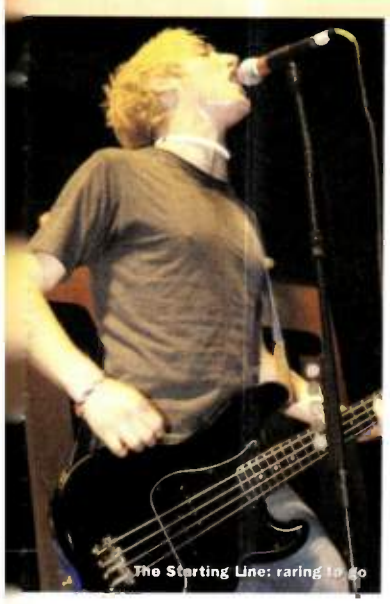
And it didn't take long for the US' major labels to react, signing a new breed of bands. Bands who worship

We could call it post-emo, but that'd be boring. So instead we'll call it extremo

Weezer; bands as bored with punk's three-chord limitations and nu-metal's brutishness as they are disillusioned with emo's Kleenex-powered weepiness. We could call them post-emo, but that'd be boring. So instead we'll call them extremo.

The first annual Skate And Surf festival, held in Asbury Park Convention Hall, New Jersey last week was Woodstock for this new generation. As perennial favourite the Vans Warped Tour struggles to shift tickets for its 2003 run (even with a line-up featuring **Rancid**, **AFI** and **Glassjaw**) Skate And Surf sold out in record time, with – over the course of three days – four stages playing host to over 120 bands, including **The Used**, **Andrew WK**, **Alkaline Trio** and the cream of the new crop of extremo heroes. Each day started with a battle of the bands

TEXT: MICHAEL LANE PHOTOGRAPHY: RETNA


The Starting Line: raring to go

competition, while the slots in-between the acts were filled with skate films and extreme sports demonstrations.

The real point of the event, though, was a feeling of community. This was a gathering of like-minded groups, all of whom are better-read than your average nu-metal grunt but no less peeved and with just as many tattoos. And, most enticingly, the extremo uprising is the exact point where underground hardcore integrity and punk-pop melodies drag MTV around to their way of thinking. Here's your guide to Skate And Surf's most wanted...

FINCH
THE ANGST POPPERS

Playing on the main stage, Finch manage to meld slick, tune-heavy pop-punk to hardcore punk angst. Even the diversions into slightly sappy emo navel-gazing are deflected by bouts of prolonged screaming. And their bessie mate Daryl Palumbo from Glassjaw is on the album.

Essential listening: 'What It Is To Burn' (MCA LP, 2002)

TAKING BACK SUNDAY
THE EMO PUNKS

From Amityville, a town more famous for a shit horror movie franchise than good bands, TBS convincingly mix up punk, hardcore, emo and pop. Fun fact: one of them used to be in The Movielife *(see below)*. Just one question: what are they taking back Sunday from? The lure of the *EastEnders* omnibus?

Essential listening: 'Tell All Your Friends' (Victory LP, 2002)

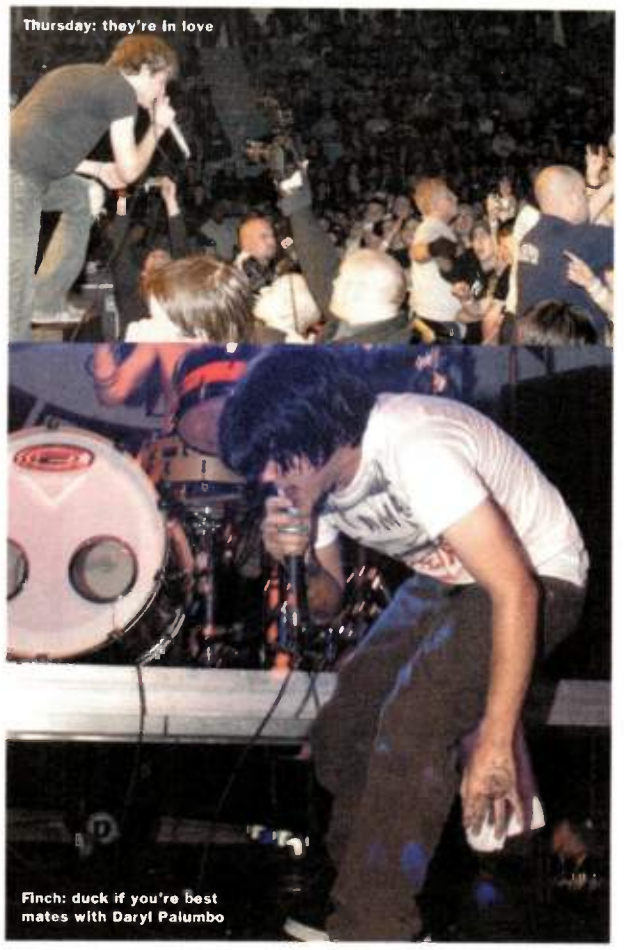
THRICE
THE POLITICO-METALHEADS

Socially conscious Orange County-ites mix up classic '80s British metal (Iron Maiden, Judas Priest) with pop-punk, to forge a screaming, white-knuckled sound that delights the crowd on the main stage.

Essential listening: 'The Illusion Of Safety' (Hopeless/Sub City, 2001)

THURSDAY
THE HOMETOWN HEROES

New Jersey quartet Thursday are well-received at Skate And Surf, mainly because:
1) They only live up the road
2) All their songs have flag-wavingly anthemic choruses
3) They all have matching dyed black bowlcuts and...
4) They unashamedly worship at the altar of lipsticked goth buffoons The Cure.


Thursday: they're in love

Finch: duck if you're best mates with Daryl Palumbo

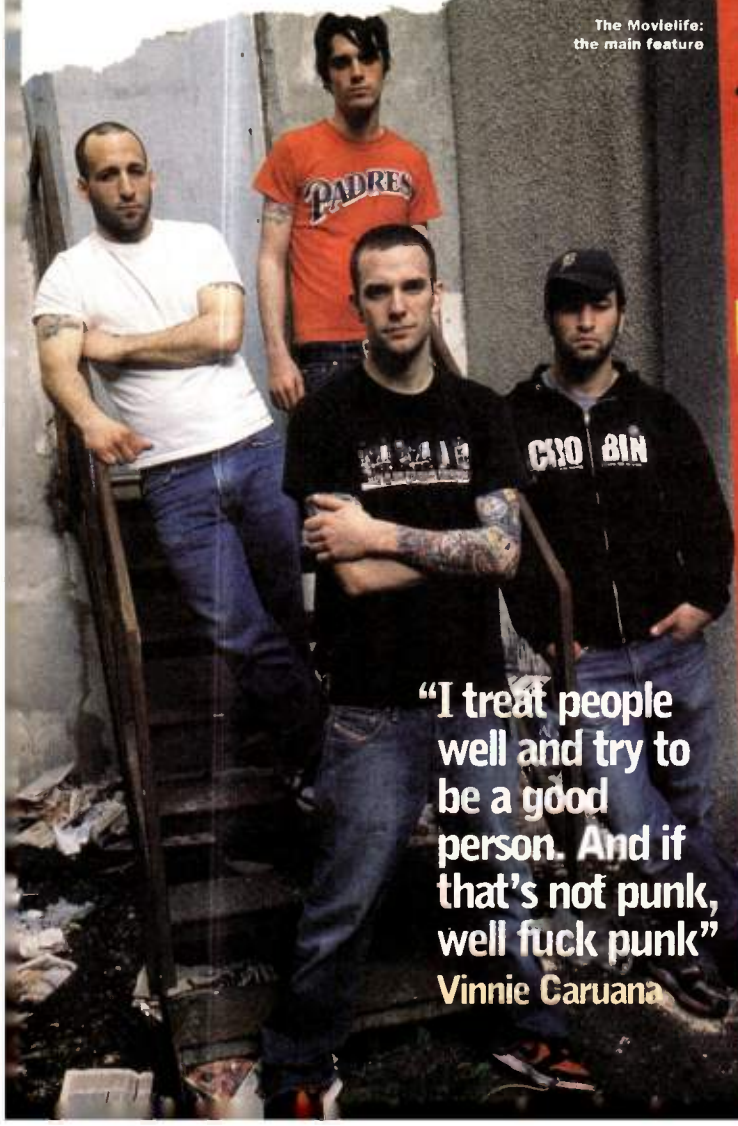
What more do you need?

Essential listening: 'Full Collapse' (Victory LP, 2001)

THE STARTING LINE
THE BOYBAND

The Starting Line are going to be huge, mainly due to their blandly cute alterna-hunk looks, but also because of their saccharine boyband harmonies and cheerful pop-punk, replete with upbeat lyrics about girls.

Essential listening: 'Say It Like You Mean It' (MCA LP, 2002)


The Movielife: the main feature

"I treat people well and try to be a good person. And if that's not punk, well fuck punk"
Vinnie Caruana

'We're so glad to be here tonight'

AFTER SURVIVING A HORRIFIC VAN CRASH, THE MOVIELIFE'S EXTREMO COMMITMENT IS NOT TO BE SNIFFED AT

THE MOVIELIFE
THE DOGGED SURVIVORS

The Movielife's fourth album – 'Forty Hour Train Back To Penn' – is a passionate extremo record about broken hearts, dogged tenacity, solid friendship, and flying through plate glass at 70 miles an hour, the latter theme a record of a horrific van crash that the band miraculously survived two years ago on tour.

The five grew up as punk-obsessed teens in Long Island, a prosperous suburb that spawned a strong hardcore scene. But, these all-American boys have an approach to punk that places hardcore's sense of community first.

"I treat people well, you know, and I try to be a good person," shrugs singer Vinnie Caruana. "And if that's not punk, well... fuck punk."

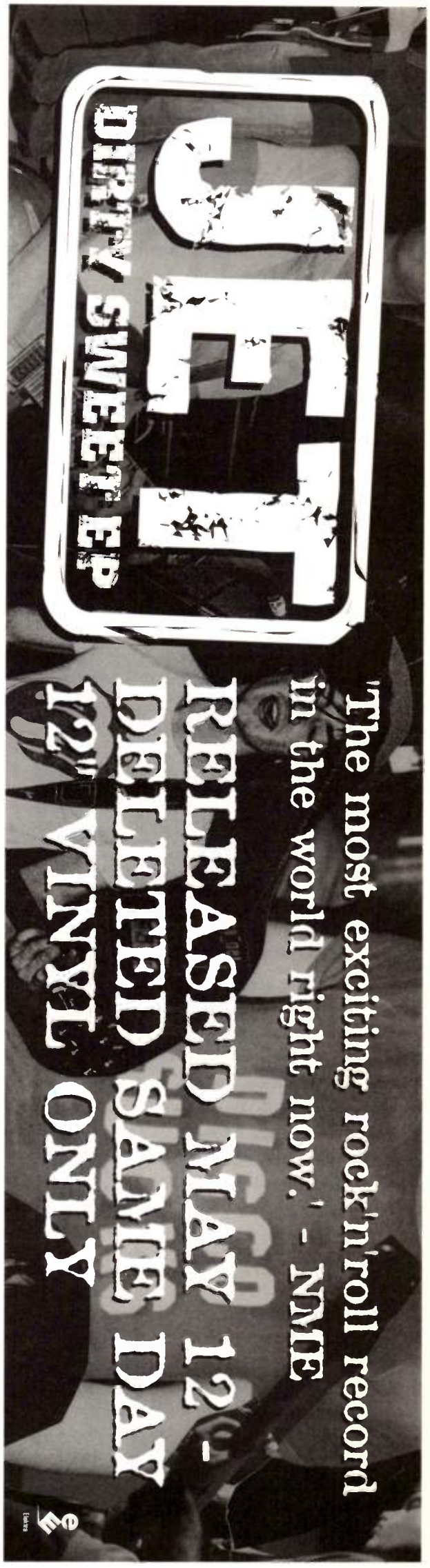
'Forty Hour Train...' is most striking because of its emotional maturity. The raw, heartfelt 'Kelly Song' is the sound of emo tossing its copy of *Men Are From Mars, Women Are From Venus* on the bonfire and finally treating women as equals. But it's America's bullish political muscle-flexing that sees Vinnie really lay down the baton.

"No-one likes war, you know what I mean?" he muses. "Unless you're a fucking savage. But I hate the idea of someone getting on a stage and saying, 'This is what I think, everything else is wrong.' If I told the kids here tonight to join the Church Of Satan, I bet five of them would. I just think people should form their own opinions."

From some bands, this would sound like cowardice. But from Vinnie Caruana, it's more an understanding that sometimes there are no easy answers. Because The Movielife know, more than anyone, that some lessons in life have to be learned the hard way.

Essential Listening: 'Forty Hour Train Back To Penn' (Drive Thru LP, 2003)

TEXT: LOUIS PATTISON PHOTOGRAPHY: JAMES LOOMER



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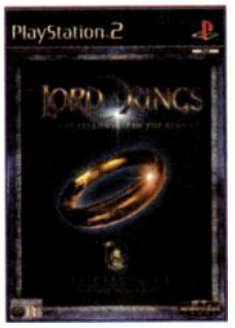
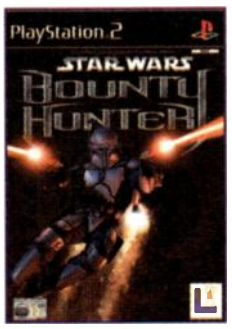


THE LORD OF THE RINGS
THE FELLOWSHIP
OF THE RING

BALDUR'S GATE
DARK ALLIANCE

THE MUMMY
RETURNS

CRASH BANDICOOT
THE WRATH OF CORTEX



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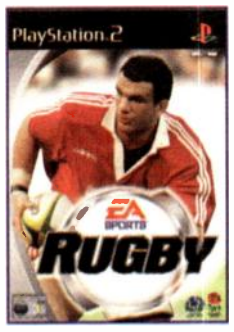
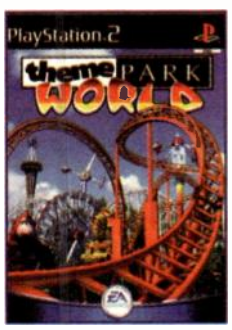


RUGBY 2001



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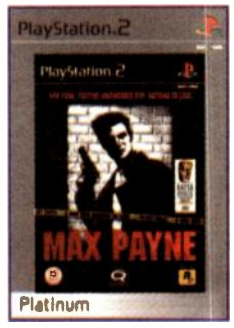

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NEW BAND NEWS

Kinesis take it off on the window display

Kinesis: slogan 'rip-off' not top, man!

AGIT-ROCKERS ANGRY OVER HIGH STREET STORE'S VESTS

Following The Vines' Coke can furore, **Kinesis** are the latest band to get cross over what they say is misappropriation of their image. The agit-rock upstarts are considering legal action against Topman, claiming the clothing recent single, 'Billboard Beauty'.

However, the Bolton four-piece claim Topman have infringed copyright by using similar slogans, which they believe were lifted from the stencil pack (see picture). The group want the immediate removal of the vest store used the band's slogan on a top without permission.

Over the last six months Kinesis have handed out T-shirt, stencil and spray-paint packs for fans to make their own shirts, with the slogans 'Kinesis' and the name of design from Topman shops.

"Our lawyers are pushing for action to get the clothes out of the shops," guitarist **Conor McGloin** said. "Hopefully they will stop them from reproducing any of it again."

NME phoned Topman but they said they were in the process of talking to their legal department and unable to comment.

McGloin said Kinesis used the phrase 'Billboard Beauty' to criticise society for the way it "looks at 'perfection'" and to challenge the fashion and advertising industry for covering billboards with "images of stick-thin bodies".

"Our lawyers are pushing to get the clothes out of the shops" Conor McGloin, Kinesis

The Applicators

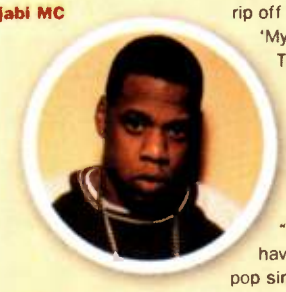
The punk princesses play *NME*'s *Bring It On* night at the London Camden Barfly on May 20. For a chance to win tickets, simply tell us who's your favourite Applicator. Email *NME* at *winstuff@nme.com* with your entry.

BRING IT ON MGD

WHAT'S ON THE NME STEREO?

Franz Ferdinand
Darts Of Pleasure (Demo)
It's the British Interpol! Thrillingly gloomy demo from Glaswegian miserabilists that's got record company monkeys everywhere in a tizz.

Jay-Z Feat Panjabi MC
Beware (Roc-A-Fella)
Ace remix of Panjabi MC's 'Mundian To Bach Ke' where Jay-Z dubs himself *"the black Brad Pitt"*. Eh?



Detroit City Council
Let's Just Fuck Like Folks (Andy Lewis 'Up From Below' mix) (Acid Jazz)
The A-side ('Mary's Lil' Lamb) is dogshit but this B-side has won the hearts and minds of many in the *NME* office.

Madonna
Intervention (Warners)
Gorgeous guitar pop. If there's anything this good on the Courtney Love album, we'll be hanging out the bunting.

Girls Aloud
No Good Advice (Clean Version) (Polydor)
Take production by pop wizard Brian Higgins (Sugababes' 'Round Round'/Girls Aloud's 'Sound Of The Underground'), rip off The Knack's 'My Sharona' and The Stranglers' 'No More Heroes', add a touch of swearing (the dirty version features one *"shit"*) and you have a contender for pop single of the year.

Panthers
Let's Get Serious (Dim Mak)
Wild NYC synth-noise hipsters' five-track EP.

Paul McCartney
Live And Let Die (Live) (Parlophone)
From his 'Back In The World' live album. You can hear the fireworks explode and everything.

NEW BANDS IN BRIEF

Jet: rinse their 'Dirty Sweet' under the tap before eating it

Courtney Love's favourite new band, punk-rock three-piece **The Distillers** are heading into the studio to record their new album and expect to head to the UK on its completion in September... ● Frenetic Leeds throwbacks **The Blueskins** release their debut single 'User Friendly' (Domino) on June 9. You can catch the band on the road supporting the **22-20s** from May 10... ● Piss-sex popstrels **The Hidden Cameras** flee Toronto in order to support **The Sleepy Jackson** on their 12-date tour beginning at Dublin Whelans on Monday... ● The same day that **Jet**'s debut EP, 'Dirty Sweet', is finally released via Eastwest on 12-inch vinyl only... ● While we're on the subject of Aussie bands, croc-wrestlin' Pogues-alikes **Augie March**'s debut UK release 'Strange Bird' (Gravity/BMG) hits stores on May 26... ● Due to popular demand, **ARE Weapons** are to release their scarf-waver of a new single, 'Hey World', via Rough Trade records the same day... ● Blackburn rock sextet **The 'Burn** release their new single, the epic 'Big Blue Sky' (Hut) on June 2... ● Following the success of **Sean Paul**, reggae's next great hope, **Wayne Wonder** releases his summer anthem 'No Letting Go' (Warners) on June 16... ● 'Art Is Hard', the first release from arthouse emo-rockers **Cursive**'s brilliant new LP 'The Ugly Organ' is out June 16. Catch them on their UK mini-tour that same week; see *Gig Guide* for details...

NEW RELEASES FROM CARGO DISTRIBUTION

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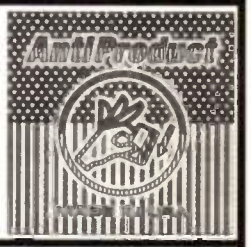
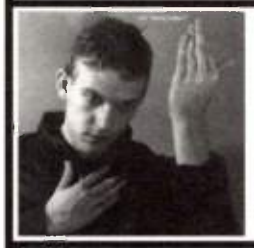
Brand new twisted Metal agit-pop – Imagine Abba re-recording Metallica's "Kill Em All" or Slipknot strangling B52's. Look out for AntiProduct on the "Bringin' The War To Your Shore" tour during May. AntiProduct are the band for the party at the end of the world!



BLUEBIRD – FALLING BACK TO EARTH EP
SWEET NOTHING
Lookout for a special 6 track EP released on May 26th to follow on from their current tour supporting Hell Is For Heroes, and their own UK headline shows.
21 May London, Metro.
22 May Sheffield, Corporation.
23 May Glasgow, Cat House.
24 May Middlesbrough, Empire.
25 May Nottingham, Rock City.

THE VANITY SET – LITTLE STABS OF HAPPINESS
CARGO
Led by James Sclavunos (drummer/percussionist with Nick Cave & The Bad Seeds), the Vanity Set blend low art, high sass and raw bluster. No other band leaps from the sublime to depraved, filth to elegance, camp to heartfelt urgency like these black-fisted post-romanticists.



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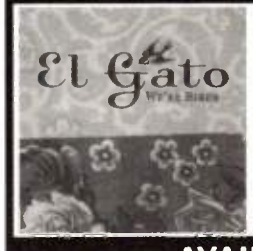
V/A – ACUARELA SONGS VOLUME 2
ACUARELA
Excellent new 3CD, 38 band/artist, compilation from Spanish label Acuarela, featuring exclusive music from the likes of Thalia Zedek, Windsor For The Derby, L'Altra, Jack, Bitter Springs, Zephyrs, Lee Ranaldo, and many many more.

PANTHERS – LET'S GET SERIOUS
DIM MAK
Brand new EP from this hot new American band featuring ex-members of Unrest and Pitchblende. on tor in the UK from May 21st Nottingham, 22nd Bristol, 23rd Leeds, 24th London, 25th Manchester, 26th Glasgow, 27th Liverpool, 28th Derby, 30th Cardiff, 31st Coventry Colloseum.

NUTRAJET – FOR YOUR PROTECTION
TWENTY STONE BLATT
Brand new full length release from this enigmatic two piece from Florida, as well as delivering 11 great punky and raw as pop tinged classics, this UK edition comes with a bonus CD of eclectic cover versions!! Out now!!



EL GATO – WE'RE BIRDS
DYNAGIRL
First album from Denton, Texas based El Gato features former and current members of The Polyphonic Spree. They combine a non-traditional approach to songwriting with the pop diversity of Granddaddy and Flaming Lips.

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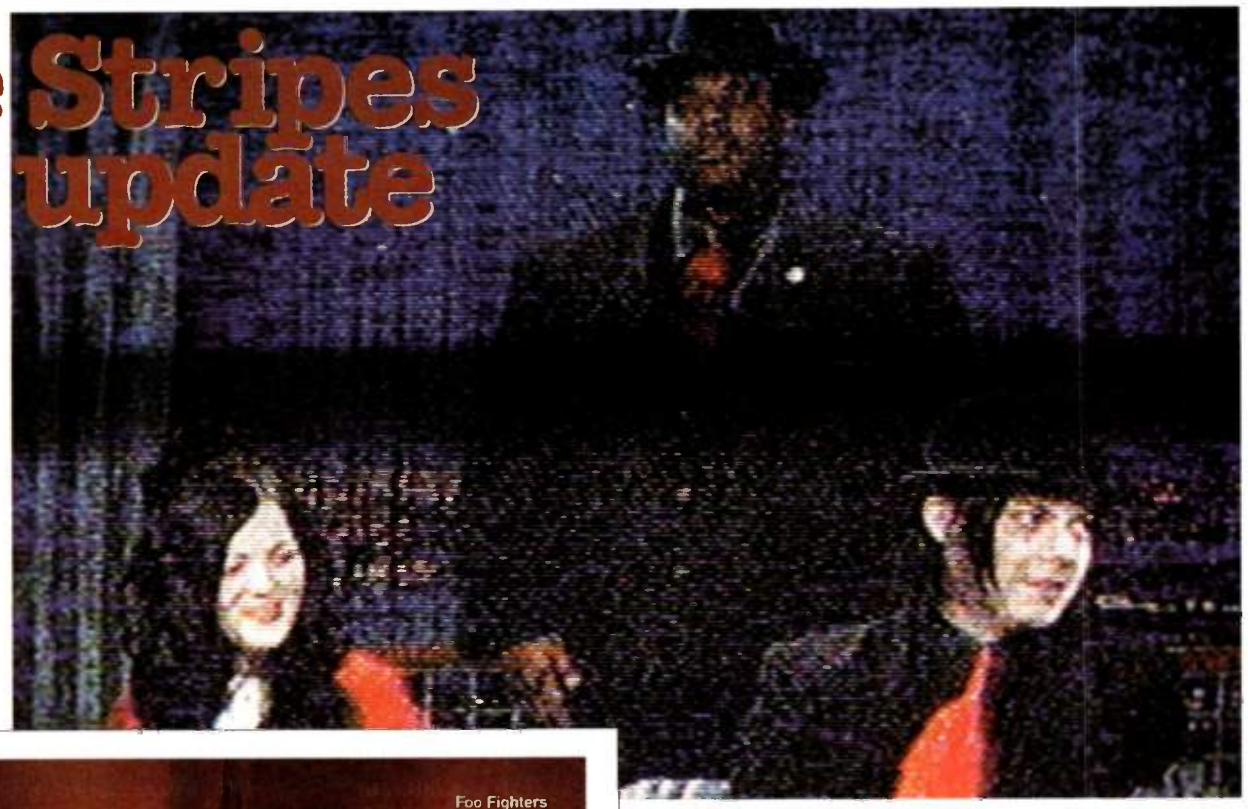
The White Stripes update



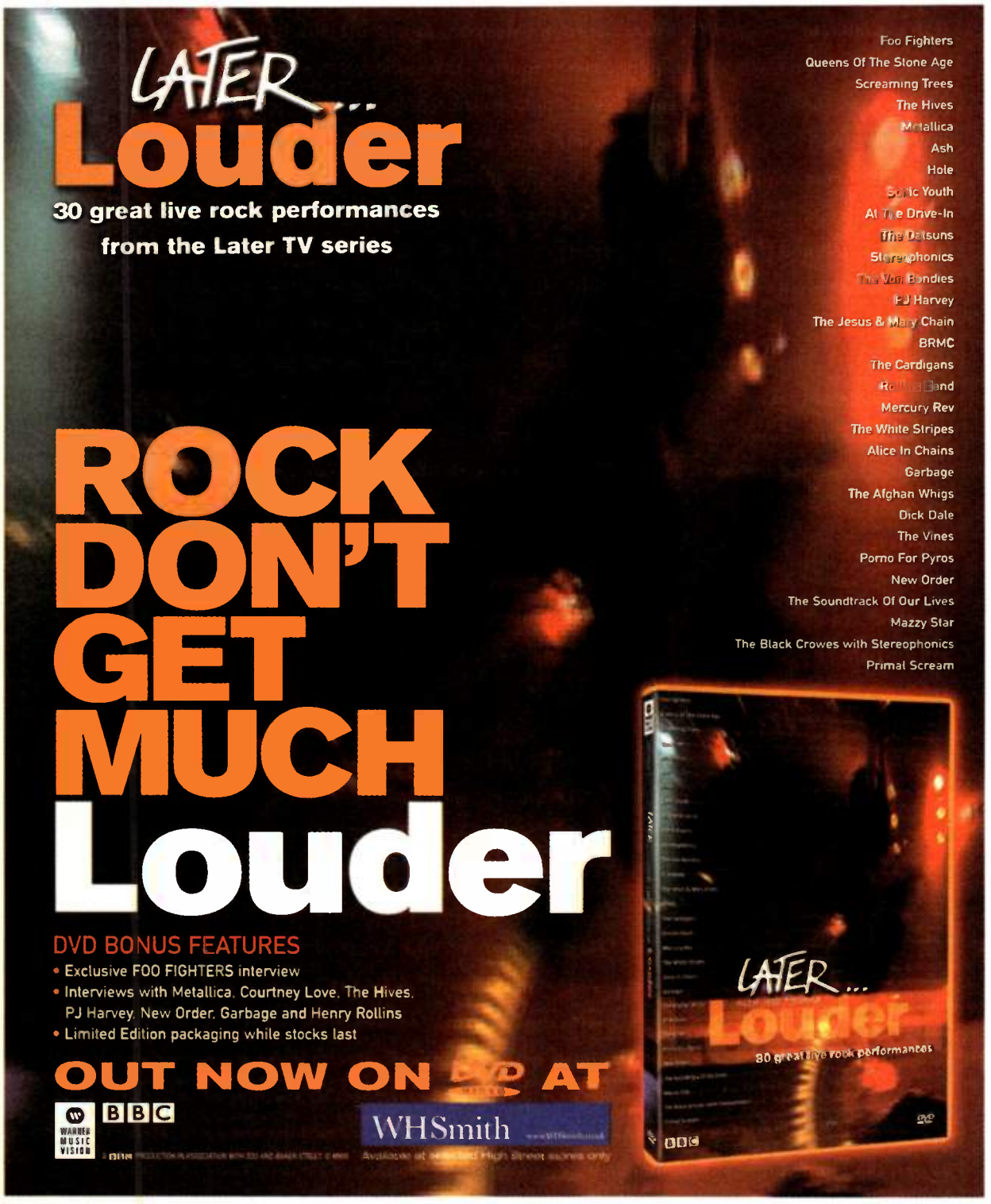
The White hatometer

Remember two weeks ago? If not, here's **Kate Thornton** to jog your memory:

"Oh ha ha ha! Yeah I remember two weeks ago like it was... two weeks ago ha ha ha! Yeah, I s'pose it was although it seems more like a fortnight, ha ha! Whatdoyoumean it's the same thing, oh well, er... Ha ha! Two weeks ago Marilyn Manson came to London it was brilliant; me and my mates were all like, 'Marilyn Manson he's so funnEEE!!!' Oh and S Club split up, boo hoo! I remember when I heard the news it was like a big story and kids cried about it, ha ha! YEAH!!!"

One thing which Kate has forgotten to mention is that fact that *NME* unveiled **The White Stripes**' controversial* Hatometer, a complex scale of importance-related headgear. Roadies get bowlers, you see, while one *NME* staffer whom nobody believed claimed that the band's security chaps got trilbies. Turns out the claims were true, as these shots of Jack'n'Meg on Conan O'Brien's US chatshow 'reveal'. They look like the perfect guests, don't they? (Someone get Des & Mel on the phone!)

*Except, it's not controversial at all



I'd rather not Jack

Last week we brought you news of a nine-inch dildo by the name of Jumbo Jack White. This week, things take a turn for the unpleasant with the Jumbo Jack Black. Yet, while Jumbo Jack White made us feel a bit funny, nine inches of Jack Black makes us feel unwell.

Quarantined at birth!

"Last week's seagulls were a gross error of judgement" – Voice of hindsight
"Not again, surely" – *NME* picture researchers
"Oh yes indeed" – *NME* Gossip mongers

Thanks to Hannah from Bristol, Matthew Young and Howard French for this week's supposed animal lookalikes. And zero points to the reader who emailed us with news that "Mariah Carey looks like a cow", accompanied by a PhotoShopped pic of Mariah Carey's head, on a cow's body. Very poor. Got more? *plusones@nme.com*...

Hooray for **Winona Ryder**! The girl's uninterrupted run of rock-related rumpo partners recently stopped at **Conor Oberst**'s love station – but who's next? That's right, it's time for *NME*'s Winona Shag Bingo. Eyes down for a full house! (Possibly by Christmas.)

WINONA SHAG BINGO

THE UNCOOLEST CLUBS IN BRITAIN

THE SEARCH CONTINUES

NME's quest to find the UK's most useless clubs continues this week with more nominations from you, the readers. And they are:

Anima (Glenrothes, Fife)
Writes Laurie Macmillan: "It's got a balcony which allows people to vomit on your head, a pastime which has become like a sport. Also the name sounds like 'Enema' and they run something called a 'Grab A Gran' night. And sometimes karaoke. There's a lot of white Lycra."

Kluto (Durham)
Writes Cat Baynham: "The dresscode appears to be ballgowns, jeans and bedsheets. There are high prices for rubbish drinks, and there's a miniscule dancefloor with terrible music. More than all that, it's in a wooden shack."

Liquid (St Helier, Jersey)
Writes Paul Vibert: "They play N-Trance, House Of Pain, Ian Van Dahl, Gina G and Rednex. They've had a 'Gary Lucy Night', and when N-Trance played recently, anybody arriving 'B4' 11pm received a signed photograph, though sadly only of N-Trance."

The Subway (Edinburgh)
Writes Journal Girl: "The Subway (or Scrubbers as it is affectionately known) holds host to inventive club nights such as 'The Subway @ The Subway', where unsuspecting fools are lured in off the streets with the offer of a free 'house shooter'. You can boogie to DJ Sammy and the like, but only if you can get your feet unstuck from the floor. Girls wear clothing that is a size too small and, if they wear underwear, it must be visible. Men wear extremely tight, tapered jeans that are too short for them, with a white Ralph Lauren shirt. Tucked in. They recently ran an advertising campaign in our university newspaper, which was a photo story of two fat slappers stripping out of their school uniforms and clambering into bed with a poor unsuspecting man. The accompanying line was, 'This happens at The Subway seven nights a week.' The worst night, however, has to be 'Outrageous Sunday', where you can 'see a fat lass on an exercise bike for 20 minutes, and then watch two dwarves lick her armpits'."

Send your own nominations to *plusones@nme.com*...

PLUS ONES

Can nothing stand in the way of **The Music**'s quest for international superstardom? Yes, especially if eight legs are involved. According to **The Vines**, **Robert Harvey**'s crew were terrified of going down under "because of the spiders and snakes". So we're not going to see Bob on *I'm A Celebrity*... any time soon (for reasons other than the startlingly obvious)... ● It's nice to know that our efforts don't always end up in the hamster's cage. An on-the-road spy informs us that the **Yeah Yeah Yeahs**' bus is festooned with things cut out of *NME* – including the 'Many Faces Of Nick Yeah Yeah Yeah'. **Hot Hot Heat**'s *NME* cover is also stuck up on the tourbus – with, er, moustaches and spectacles added in marker pen... ● London's trendy (it says here) **To Hell With Poverty** night got off to a great start at Cherry Jam two Tuesdays ago, with **Bobby Gillespie** and assorted **Black Rebel** fellas turning up to hear **Radio 4** on the wheels of steel... ● It's a clash of the literary Titans! But we can't decide where to place our allegiances: with **Bono** and **Gavin Friday**'s 64-page version of *Peter And The Wolf* – which contains Bono's, ahem, 'original paintings' – or the new, joint autobiography from **Status Quo**'s **Francis Rossi** and **Rick Parfitt**... ● Spotted! Backstage at **The Warlocks**' secret London gig: Black Rebel again, with the sad exception of **Nick Jago**, and **Jason Pierce** out of **Spiritualized**... ● We are loving this exchange, from backstage at the Grammys, as reported in *Spin*. Journo: "What do you think of **The Strokes**?" **Justin Timberlake**: "I dig rock. I dig where it's going." *Spin* journo: "Where's it going?" Justin: "I don't know."... ● Hurrah! **The Libertines** made it along to support **Danny Supergrass** when he played at National DJ Day at the Brixton Fridge. Other notables in the house included **Bez**, **Boy George** *(left)* and, ahem, **Normski**... ● And now... the *NME* Gauntlet! This week, we hurl the glove in the direction of anybody who fancies taking on the *NME* football team in London's Regents Park. (We're bored of thrashing 6Music every week.) The only catch is that you have to be in a band. Are you in a band? Splendid! The deal is: if we beat you, we may write something about you. And if you beat us... Well, we'll cross that bridge if we get to it. Email us on *eatourgoal@nme.com*... ● At **Beck**'s recent Albert Hall show, *NME* had the pleasure of spotting both **Olly** from **Turin Brakes**, *and* **Cathy Dennis**. What with the demise of **S Club** and **Kylie** deciding she wants to be R&B (don't do it, Kyles!), perhaps Ms Dennis is casting her songwriterey net further afield these days... ● It turns out **Duncan** from **Blue** shops at *NME*'s local Tesco. He buys crisps while wearing shoes without laces and walks around with an expression that says, "Yes ladies, it really *is* me." In other Blue news, we've started receiving spam from **VS**, the band 'managed by' **Simon**. This week our inbox says that VS "are the hottest property on the music scene right now". We've discussed this at length with *NME*'s Hot New Bands team, and remain unconvinced... ● Finally, news in brief. We saw **Kelli Ali** in a pet shop buying a snake, **Justine Frischmann** *(above)* in a rehearsal studio with her new band and **Gary Numan** watching **Placebo** doing his "I taught this lot everything they know" routine...

PHOTOGRAPHY: PEROUINC.COM/LFI/ANDY WILLSHER/ALEX MAGUIRE/TOM SHEEHAN/IAN JENNINGS/ROGER SARGENT/CARA BLOCH/DEAN CHALKLEY/SAM JONES/COLIN SLATER/KEVIN WESTENBERG/DOUGLAS COOMBE

VERBAL ABUSE

"The Osbournes are right up there with the Beckhams, so we desperately need a Jack lookalike to make them complete"
A lookalike agency – clearly not based in the Camden area

"I was never anorexic, I was never bulimic, but I was probably very close to it"
Victoria Beckham's admission prompts precisely zero presses to stop, or front pages to be held

"Obviously, I'm irrelevant"
Amazingly, Madonna said this even *before* her single plummeted from the Top Ten

"It's the first time that a pop band has ever played at a major domestic cricket final in the UK"
And the band is... Atomic Kitten. Yes, cricket *can* get more boring!

"As of July, since I seek no longer to be a famous person"
Jamie from One True Voice (ie Sinead O'Connor)

Psssst, HEARD THE LATEST...?

AFTER CONFIRMING UK HEADLINE DATES IN JUNE, JET FINALLY RELEASE THE DIRTY SWEET EP IN THE UK ON MAY 12. THE 4 TRACK EP FEATURING EARLY DEMOS FROM THE BAND IS RELEASED ON VINYL ONLY AND DELETED ON THE SAME DAY.

THE DEBUT ALBUM IS DUE AROUND SEPTEMBER....

BURN IT!

NADA SURF

FIFTIES BLUES, GREGORIAN REGGAE AND THE CLASH: FRONTMAN MATTHEW CAWS SPREADS THE WORD ON HIS FAVOURITE TRACKS

TEXT: TIM JONZE

PHOTOGRAPHY: ANDY WILLSHER

1 NEW ORDER
Dreams Never End
"The first song on their first album and still my favourite. Bernard Sumner recently dismissed 'Movement' as them being Joy Division without the singer, but it's always sounded different and special to me."

2 THE KINKS
Big Sky
"Concept songs about God don't get any better. It has a middle eight that most bands would have made two songs out of."

3 YABBY YOU
Conquering Lion
"Widescreen Gregorian reggae. Beautiful harmonies: the drop from the intro into the body of the song is spectacular."

4 THE LYRES
Help You Ann
"The Lyres had their heyday in Boston in the '80s. Absolutely rock-solid garage as simple and perfect as the Ramones. And the best tremolo guitar this side of 'How Soon Is Now?'."

5 PAUL SIMON
50 Ways To Leave Your Lover
"This song freaked me out when I was a kid. I didn't understand what it was about. What was a lover and why would you leave them? All the rhymes are so easy. He apparently wrote it with his kid Harper on his knee. A great melody, and weirdly bouncy considering the subject."

6 INTERNATIONAL SUBMARINE BAND
Luxury Liner
"The country section now, with one from 'Safe At Home', the only record by Gram Parsons' first group. His voice has a beautiful and natural edge."

7 THE LOUVIN BROTHERS
Katie Dear
"The hillbilly Romeo and Juliet. Willie wants Katie to ask her parents if he can marry her. She reports back that her parents are both napping with daggers next to them in case anyone wants to run off with their daughter. Katie and Willie use one of said daggers to elope permanently."

8 HANK WILLIAMS
Lost Highway
"He has the most believable voice I've ever heard. *'I was just a lad, nearly 22/Neither good nor bad, just a kid like you'*. Every song's like a movie."

9 THEM
It's All Over Now, Baby Blue
"I love everything about this. The intro has so much atmosphere that it doesn't feel like a Dylan cover. And Van Morrison absolutely nails the vocal."

10 THE CLASH
This Is England
"There are many greater Clash singles but something about Strummer having to reach across an ersatz line-up for one moment of greatness makes it even more moving."

11 JOHN LEE HOOKER
Tupelo
"This was recorded in 1959. Just him and a guitar, and he's only playing two strings. Less is more to the extreme."

12 THE SHINS
Caring Is Creepy
"My favourite record last year. It's indie but feels like it's from Mars. I can't understand most of the words, but the ones that pop through are perfect."

NME.COM YOUR ULTIMATE COMPILATION? SEE THE MESSAGE BOARD FOR DETAILS

BLING BLING

NME's top ten ringtones

Joel from Good Charlotte shows how to dial for those ringtones

1 (1) **Go With The Flow** Queens Of The Stone Age (109706)
2 (2) **Clocks** Coldplay (109192)
3 (5) **Forget About Tomorrow** Feeder (1010018)
4 (3) **Time For Heroes** The Libertines (109008)
5 (8) **Madame Helga** Stereophonics (109958)
6 (4) **Boys And Girls** Good Charlotte (109937)
7 (10) **Buy It In Bottles** Richard Ashcroft (1010015)
8 (–) **Retreat** Hell Is For Heroes (1010068)
9 (6) **One Horse Town** The Thrills (109615)
10 (7) **Diamonds And Guns** Transplants (109893)

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PHOTOGRAPHY: PIETER M VAN HATTEM

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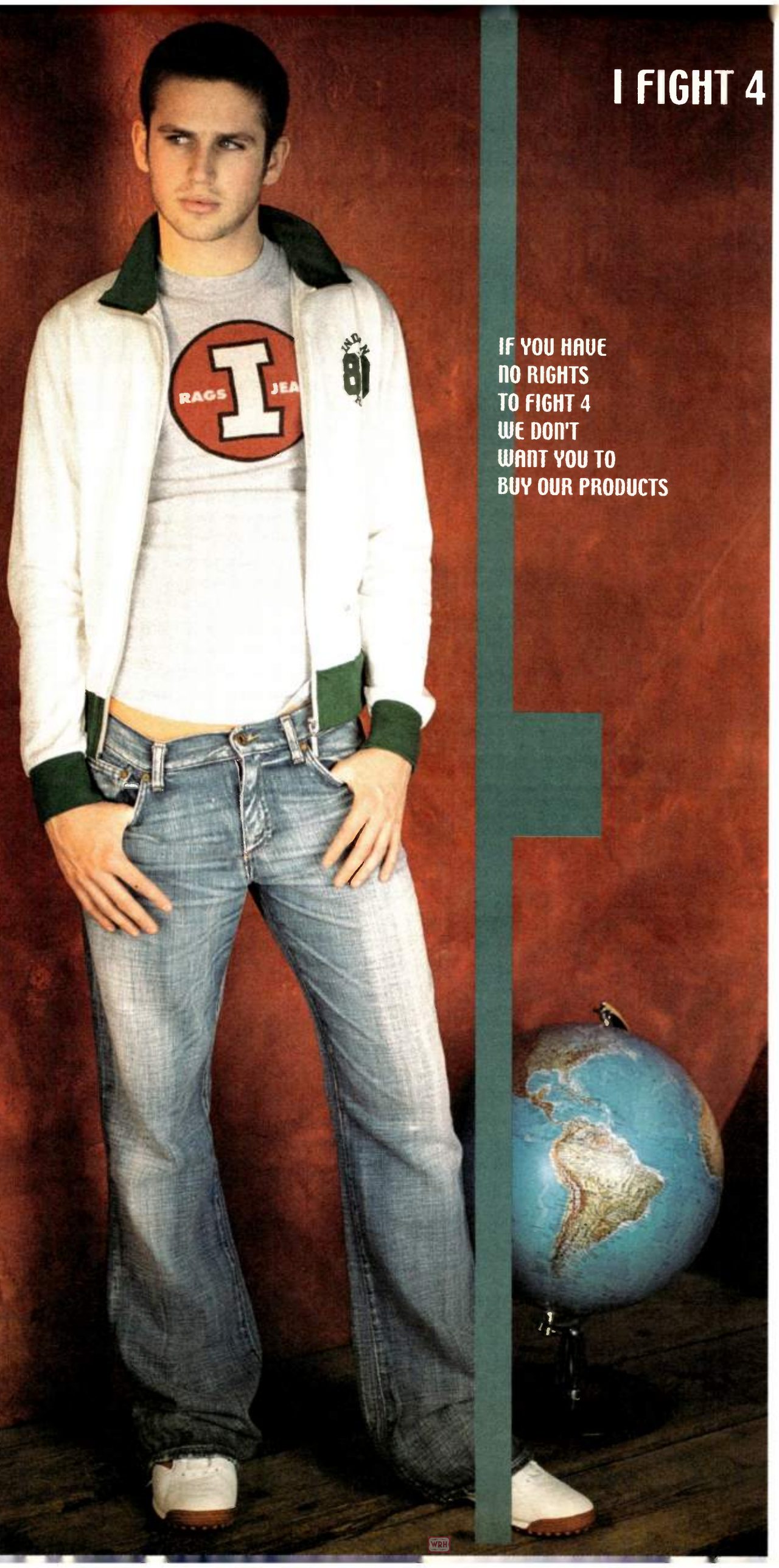

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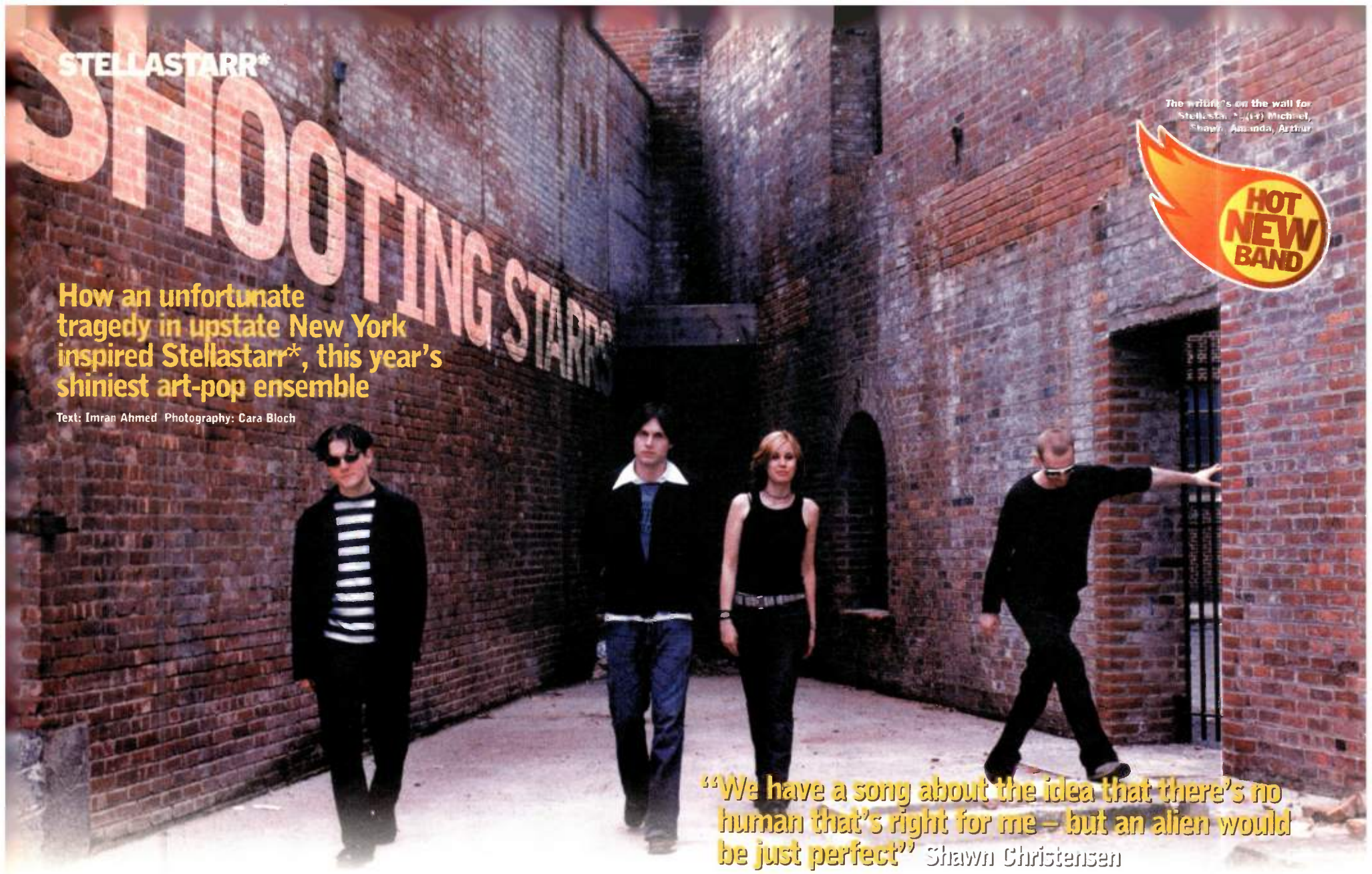

The writin's on the wall for Stellastarr*'s (l-r) Michael, Shawn, Amanda, Arthur

HOT NEW BAND

How an unfortunate tragedy in upstate New York inspired Stellastarr*, this year's shiniest art-pop ensemble

Text: Imran Ahmed Photography: Cara Bloch

"We have a song about the idea that there's no human that's right for me – but an alien would be just perfect" Shawn Christensen

Who are Stellastarr*? *NME* says they're a fantastic new wave rock'n'roll band from New York City, fronted by Jeff Buckley lookalike Shawn Christensen, who may have just released the single of the year in 'Somewhere Across Forever' – a mighty opus equal parts the Pixies, Echo And The Bunnymen and The Cure – that's caught the ears of everyone from Jo Whiley to Colin Murray to Zoë Ball to American MTV monkey Carson Daly.

The band themselves say...

STELLA STARR WAS A BITCH

Shawn: "Stella Starr was this 14-year-old trailer trash girl who caused a tragedy in my hometown *(Wappingers Falls, upstate New York)*. She was having a sexual relationship with this 18-year-old guy named Frank and she told him she was pregnant. He didn't know what to do – he wanted to end it anyway. One night she phoned him and said, 'I just wanted to warn you that the cops are coming over to your house to arrest you for statutory rape.'

"Sure enough, the cops were pulling up the driveway. He went down into the basement with a shotgun and blew his head off.

"I didn't know the guy, I didn't know her, but she had a cool name. It turned out she was never pregnant in the first place."

Of course, this could all be cobblers. "This is what I heard at school and got from reading newspapers so those details could be false but that's the general story," obfuscates Shawn. "I was 15, it was a long time ago."

LIKE ALL THE BEST BANDS...

...such as Talking Heads, the Pixies and Sonic Youth, Stellastarr* have a female bass player.

Arthur Kremer (drums): "Amanda *(Tannen)* breaks up the sausage party real well."

Michael Jurin (guitar): "We didn't want four cocks onstage."

Shawn: "And the way Mandy plays bass is perfect for the kind of songs I write."

'SOMEWHERE ACROSS FOREVER'...

Shawn: "...is about running away from everything... just finding a person you're in love with and eloping. Escapism is a common theme, actually."

What are you running from?

Amanda: "Everything."

Where are you gonna go?

Shawn: "It doesn't matter."

THEY'RE UNASHAMEDLY ART-SCHOOL

Arthur: "We're all from artistic backgrounds. Michael, Mandy and Shawn met at art school..."

Shawn: "...and Arthur studied film and music."

Arthur: "I think it's all one thing."

Shawn: "I think a negative space in a painting is the same thing as a quieter part in a song or an uncomfortable silence in a movie. It all ties together."

Amanda: "Composition is everything."

WATCH OUT FOR THEIR SONG ABOUT ALIEN LOVE

Shawn: "We have a song called 'Moon Girl' that's really melodramatic. It's about the idea that there's no human that's right for me – but that an alien would be just perfect. It's the closest thing to a love song I've ever written."

NME.COM/AUDIO HEAR STELLASTARR*'S BRILLIANT DEBUT SINGLE 'SOMEWHERE ACROSS FOREVER' ONLINE NOW!

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Giant trousers... psychedelia... northern spunk... as The Music return from their triumphant American tour to play Blackpool's Empress Ballroom, are they really shaping up to be the new Stone Roses?

Text: Simon Lewis Photographs: [illegible]

"Wahey! I'm the winner of the Biggest Flares Competition for the 192nd night in a row!"

SPECTACLE

It's a flare cop! Music makers (l-r): Phil, Adam, Stuart and Rob (front)

Robert Harvey's hand quivers mere millimetres from the businesswoman's pinstriped arse. He shoots *NME* a filthy look that says, "Phwoarrr, eh?" Oh, Christ. Surely he's not going to pinch a stranger's bum in a crowded lift? This is America, we're in an office building, the lady's clearly a corporate lawyer or something. This could get ugly.

"Sir?"

The singer's hand freezes.

"I'd appreciate if you didn't do that, sir," growls a bull-necked man in military dress on the other side of the lift. Rob's leer collapses. He does the classic guilty schoolboy pout.

"Do what?"

"Just apologise and leave," warns the bull-necked man as the doors ping open. He pulls back the left side of his jacket, casually revealing a bloody great big gun.

Rob mumbles and the band traipse out of the lift and into the top-floor restaurant with red faces. Heads down, flares dragging on the floor, they look like proper misfits. But then, they never fit in anywhere. That's what drove them from the start, and it's currently driving them to the top. Quietly, doggedly, without anyone noticing, the least fashionable band in the world are breaking America.

When their debut album came out last September, The Music's US label honchos met them, shook hands, smiled, said they'd need to do 200 North American dates to support it, and walked off. Gulp. The thing is, instead of feigning nonchalance like Robbie Williams, or giving up halfway through like Oasis, The Music are slogging it out. And they're winning. They've played most American towns three times. The first time, says guitarist Adam Nutter, people wander in because there's nothing else to do in Arkansas on a Tuesday night. The second time, they come to see you and they bring a friend. The third time, the whole room's going bloody mental. They're winning. But it's extremely hard work.

We first catch up with the band in Boston. They've been on the road all night and haven't eaten in 24 hours. We take them for brunch in the highest restaurant in New England, on the 52nd floor of an office block. This is an ill-thought-out pun on their track 'Too High' – see what we did there? Also it's an amazing view. Or it was yesterday. Today there's a thick fog in from the sea and we might as well be floating in space. You can't see a bloody thing. Actually it's pretty cool.

So. Breaking America, then. Good, innit? We refer The Music to a classic picture of Led Zep's Robert Plant, 19 years old, skinny and self-possessed, looking out from a balcony at the Hyatt House in LA and knowing he's the king of the fucking world. That's what it's all about, isn't it?

"He looked good in that picture," Rob concedes, "but you don't know what he was thinking. He was probably looking at LA and going, 'Look at that. It's fuckin' crap. Where's the offie?'"

Oops. Have we got you on a bad day?

"LA's shit, to be honest," agrees Adam. "Vegas is shit. Boston's shit. Most places are. New York's good."

You're looking forward to tomorrow then?

"Is it New York tomorrow? Oh."

Blimey. We have caught The Music on a bad day. The thing is, they've had eight days off since Christmas. They're desperate to write some new songs but they never get the chance. They've been in each other's pockets so long, when they sleep they dream about each other. They're tired and bored and they don't look like rock stars. Their wardrobe consists of whatever they can pull off the floor of the bus without it sticking. Kind people have been donating clothes as they go along but Rob always wears his own trousers, regardless of smell. You can't get flares that big in America. God knows where you get them in England, actually.

"I can't wait to go home for these seaside gigs," says Phil (Jordan, drummer), referring to this weekend's bank holiday shows at Blackpool's Empress Ballroom and Bridlington Spa.

Why's that?

"The dancing. English people know how to dance. I want to see 4,000 northerners going mad. I miss underage drinking. All the crowds here are too young to drink and you're not allowed to smoke."

"I miss proper bacon and all," mutters Stuart (Coleman, bassist).

"Mmm, nice pint of bitter," says Rob.

"Real chocolate."

"*Match Of The Day*."

"Baked beans."

"Roundabouts."

The Music are definitely looking forward to coming home. And with good reason.

"We've been practising for those shows for seven months now," says Phil. "We'll fuckin' blow them away."

"Fuckin' 'ell!" says Stuart, pointing out of the window.

A huge helium balloon looms out of the fog, bashes the glass and floats off. Seconds later, it's invisible. We're spooked. Someone slurps a Coke.

The Stone Roses played the Empress Ballroom in August 1989 and it was one of those key gigs where afterwards, everything went right. Something tells us The Music are going to follow in their footsteps. Adam's as good a psychedelic guitarist as John Squire. Rob, with his funky monkey kung fu dance and clown's trousers, is like Ian Brown without the ego. Phil dances with his head while he drums, like Reni. Stuart's a down-to-earth geezer like Mani. And The Music's first album, whether Adam likes it or not, is what The Stone Roses would have produced after 'One Love' if they'd kept going down that dance groove, instead of suing people and doing coke.

Are the Roses an important band to you?

"They're a huge band to me," says Rob. Phil agrees.

"Not to me, I don't know fuck all about 'em," says Adam, who was six when the Roses played Blackpool. Mind you, so was Rob.

"They're the only reason I knew about the Empress Ballroom," says Rob. "I've got that video at home. I'm always watching it. 'Fools Gold' is the best song ever."

"I don't think it is," disagrees Adam. "It's complete bollocks when people say I'm influenced by John Squire. I think he's shit. He's a joke. I preferred Radiohead and Mogwai."

Not Roses copyists, then. So what is it that drives The Music? Early *NME* interviews revealed a band desperate to get out of Kippax. There was nothing to do in that part of Leeds except smoke weed, write songs, grow your hair, get jeered at by meathead twats, and get out. How do you feel about Kippax now you've been away for so long?

"I love it," says Adam. "I think about it all the time. Can't wait to get back." He misses his girlfriend. But he's also worried being away for so long has ruined that anger, that hunger to escape that drove their first album.

"I'm kind of getting that feeling back again now," Rob reasons. "People took the piss in Kippax, and they take the piss here."

"Oh yeah, fuckin' right they do," agrees Adam.

"'Get your fuckin' hair cut!'" shouts Rob. "We still get no respect. And that kind of drives you in a way."

Can you feel another album's worth of songs bubbling up?

"Fucking right we can," says Adam. "This tour's done it to us. We've got millions. It's just getting the time to whack it down. I think we'll have the bulk of the second album down by the end of the year. We've been talking about doing some new songs when we come back for Blackpool and Brid, but it'll be hard. There's only one day between us flying back and us playing the gig."

Realistically, it'll be September before the band can record any new material – they'll be touring this album until then. That's a whole year of their lives, on the bus, at the gig, on the bus, at the gig... You've got to do something to relieve the boredom. How about groupies, then? Picked up any lady fans?

"Yeah," says Adam. "But they're all mental. They drive hours and hours every fucking day and just turn up at the stage door. It's like, 'What the fuck are you doin' here?' We're too nice people to tell them to fuck off."

"This girl's after me, like..." says Phil.

Everyone: "Oh yeah?"

"...and she turned up at a signing and said, 'You're sweet as sugar. You're pretty as a flower.'"

"Oh yeah, the flower girl," says Rob. "She was crazy. She totally ignored me and Stu."

"...And she came back the next night with four of her mates and said, 'We all love you, come home with us.'"

"Gang bang!" shouts Rob.

"And they all looked the same. Not being nasty or anything, but they all had quite a pig face and them thick-rimmed glasses, all staring at me. I just couldn't."

"Stalkers!" says Rob.

"Then she's made a flower out of a melted 12-inch record and filled it with sugar and give it to me. She's not well."

"Then there were this girl the other night," says Rob, warming to the theme, "she wanted a piece of anything she could. She pulled Phil's hair and Phil went, 'I don't like it when you pull me hair.' And she went, 'I can pull something else if you want...' And he went, 'That's a bit forward!'"

That is the ridiculous thing about The Music on tour. They could be living out the rock dreams of every randy Englishman, but they're too young, or too polite, or too hitched (only Stuart is single) to shag themselves bandy like the rest of us would. Luckily, they've been touring with The Vines. It's been left to good old Hamish, the Hugh Hefner of rock, to defend them from the groupie onslaught.

CONTINUES PAGE 31

"It's complete bollocks when people say I'm influenced by John Squire. I think he's shit" Adam Nutter

"LA is shit, Vegas is shit, Boston's shit. Most places are" Adam Nutter

BEHIND THE MUSIC

How the fans at Roseland Ballroom found out about Leeds' finest

Jack, Walla Walla, Washington State

"I was dicking around online one day and I read this piece on The Music that referenced The Stone Roses and I love them, so I took a listen and I was impressed. Never seen 'em live before, never seen 'em on TV, so I'm really looking forward to it."

Leila and Jan, New Jersey

"We've seen them twice before. We went to see The Vines, but we really liked The Music and went out and bought their CD. I don't know if we should say this, but we've kind of been stalking them on the internet. We got here about five hours early."

Sonia and Brenda, New Jersey

"We're here to see The Vines and The Music, we like them both. We saw them in New Jersey. You have to see them live because they never play them on the radio."

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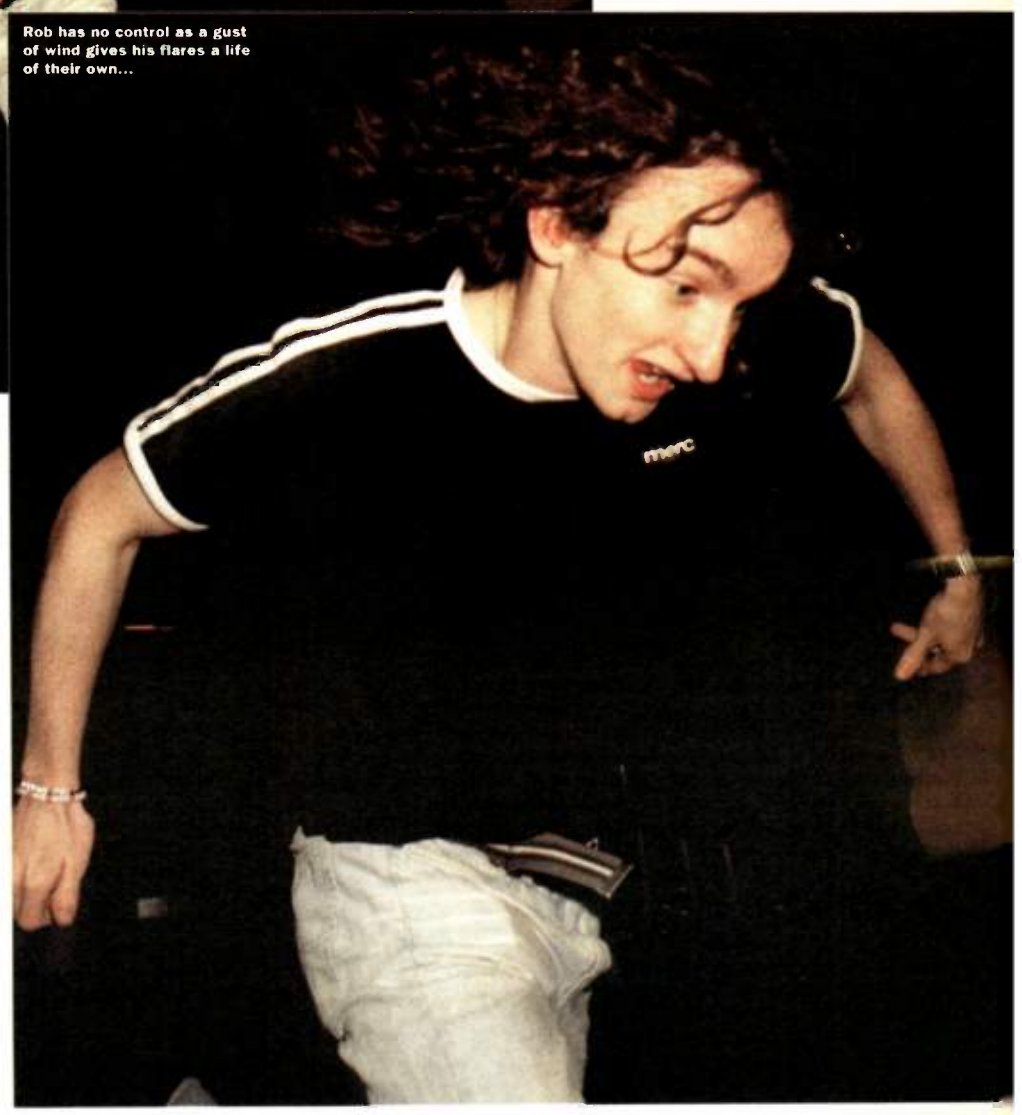


Rob has no control as a gust of wind gives his flares a life of their own...

"What I want to do is breakdance. I've tried that Caterpillar, but I always just fall over and hit me face" Rob Harvey

FROM PAGE 29

Gallantly he fucks, so that our boys may sleep.

Stuart: "Hamish? He's a right old..."

Rob: "Sex-o-matic!"

Stuart: "(*Cheesy grin, one raised eyebrow*) Hi, I'm Hamish."

Stuart: "(*Fluttering eyelashes*) Oh, Hamie-wamie-boo-boo!"

"Craig's had a fair stab at it, though, hasn't he?" says Adam.

"Bloody hell," says Stuart. "There were this one bird in Vegas, she were talking to me. She was nice as well. And I went to get her a drink. And when I came back she were sat on Hamish's knee. Then Craig walked in and that were it. They went back to the bus, locked the door and Bob's yer uncle."

"They've certainly got a way with the ladies," agrees Rob.

We get the bill.

Boston's gig goes down a storm. It starts off shaky, but by the middle-eight of 'Getaway', where everything drops out except a goosebumping trance guitar riff, the place goes wild. People are shouting, "Rob, you're the fuckin' maaaan!" There's none of that during The Vines' set. The Music don't like to admit it, but we force them to: not for the first time and not for the last, they blow The Vines offstage.

Afterwards, *NME* witnesses some of the aforementioned groupie action, and it's not a pretty sight. Two mad-eyed women, 40 if they're a day, have broken backstage and cornered Adam.

"Don't you go on your own messageboard?" squawks Mental Woman One. "Lobster told me to call you a slag and make chicken noises!"

"Yer what?" says Adam.

"Buk, buk, buk!" shrieks Mental Woman Two. "Don't you know Lobster?"

"Yeah, he's me best mate. I'll fuckin' kill him."

We leave him at their mercy and go to find Rob.

Rob gave up dope a year and a half ago ("It were doing me head in") and, since he's not old enough to drink legally here (none of them are), the aftershow adrenaline leaves him bouncing around like a toddler on tartrazine. Tonight he's invented a game that involves leaping from seat to seat to reach the toilet. Earlier in the tour in deepest redneck country, all he wanted after a gig was a beer and no-one would serve him. He went to three different bars in the venue, same story. So he started dancing. In the dressing room. On his own.

He does quite a lot of that. As we're leaving the venue, a stage door opens and a blast of wind whooshes in. Rob's hair goes flying and his gigantic flares flap around his scrawny ankles. He spontaneously breaks into the Rob Harvey Chicken Dance, as seen on the video for 'Getaway'.

"Wooooooo!" he yodels. People look round. A star is being born here.

The next day we're in New York and The Music are in an extremely good mood. The sun's shining, there are fans queueing up round the block, Julian and Albert from The Strokes are here to hang out, Craig Nicholls is running around – it's a party atmosphere. Everyone knows the gig's going to rock. It's a perfect day.

We meet The Music at the soundcheck and they're much more ebullient about the tour, in contrast to yesterday's exhaustion. We ask about the high points. Rob's favourite? The dates with Coldplay.

"I talked to Chris *(Martin)* for about two hours one night," says Rob. "I showed him me hair and said, 'Do you think I'm going bald?' Taking the piss, like. And he went, 'Do you think I'm going bald?' And I said, 'Yeah, you are a bit.' And he was like, 'Oh no! Oh no! I knew it! I knew it! Do you think of us as a bald band?'"

So what was it like playing stadiums with them?

"You've got 12,000 people," says Rob, "which is good. But they're all sitting down, which is weird."

"They don't stay sat down, though, do they?" says Phil. "You get 'em in the aisles on the back rows, doing The American Dance."

American Dance? The band all laugh. Rob gets out of his chair to demonstrate the funkless, eyes-closed, hippy (extremely hippy) shake that 25-stone lardarses from the Midwest do when transported in musical ecstasy. Something like Jabba The Hutt having a nice satisfying poo.

"From where I'm sat right at the back of the stage," says Phil, "you can just see their silhouettes, all these massive arses wiggling."

"The sound were brilliant, though," says Rob, sitting down again. "A lot of the record company blokes were going, 'You guys' sound really suits a big room.' And it did. I don't want us to be a stadium band, though."

"I do," Adam disagrees. "The lights were fucking incredible. Imagine what we could do with it. It would be amazing. If they'd come to see us, they'd all be out their seats. It would be wall-to-wall arse wiggling."

New York's gig is another triumph. The Roseland Ballroom is packed to the rafters with loaded Upper East Side teens, shifty-looking East Village dealers, bellowing suburban jocks, ageing hippies, hacks, industry vampires and what appear to be the sexiest librarians in the entire world. What are they all doing here?

We've been pondering this. *NME* puts it to The Music that they're the only band we've got who take into account the last ten years of progress. Look at the rest. It's like acid house never happened. Skinny ties and garage riffery are all very well, but not long ago we thought giant, head-crushing repetitive beats and bodyrushes were pretty fucking cool, too. The Music still do.

"That's how we write songs," explains Phil. "We get a groove going, keep playing it like a loop, then take it off somewhere else and then bring it back harder. Exactly like a dance track."

They know a thing or two about showmanship as well. Rob Harvey is the only rock frontman with the balls to really dance.

"What I want to do is breakdance," he says, "but I can't be arsed learning. I tried the Windmill once, but I wasn't strong enough to flip meself back up. I've tried that Caterpillar as well, but I always just fall over and hit me face."

Whatever the history, tonight he bounces and chops like Jackie Chan, points at the sky like Bono, and the crowd lap it up. It's a bloody barnstormer.

Later, while we're all watching The Vines with Albert Hammond, Julian Casablancas and assorted NY liggers, Rob comes up to *NME* and says Adam does like the Roses, he just doesn't want people comparing him to John Squire. The thing is, he is quite a lot like him, we agree. Same psychedelic style. Same stance onstage – tall, aloof, slightly bored but note-perfect. They even look similar – if Adam grew his hair. Which he is. *NME* points out that the Roses took a wider range of drugs than The Music. Rob concedes this might be a problem... he's been thinking about that recently. He's very interested to know what magic mushrooms are like...

The new Roses, then. Wishful thinking? Nineties nostalgia for those bored with the current back-to-the-'70s climate? Maybe. But days after the New York gig, *NME*'s taking notes at the Empress Ballroom. Who's down the front? It's 13-year-olds. People who weren't even born when the Roses played here. To them, there's nothing remotely nostalgic about The Music. They're the only forward-looking band there is. If you want to know what people will be listening to when The Strokes and The Datsuns are yesterday's men, keep an eye on The Music. They've never been welcomed, never been cool, never fitted in. But they've cracked America, and now they're coming for us. This time round, there's no such thing as too high.

NME.COM/COMPS WIN A HEAP OF RARE SINGLES AND PROMO VIDEOS BY THE MUSIC, ONLINE NOW!

NME TXT FOR BREAKING NEWS ON THE MUSIC TO YOUR MOBILE, TEXT 'NME BAND ALERTS 066' AND SEND TO 80088

NME LIVE REVIEWS READ THE FULL LIVE REPORT FROM THE MUSIC'S BLACKPOOL SHOW IN NEXT WEEK'S NME!

Total Disaster: (clockwise from top) Sym, Marc, Tom and Andy

THE TRUTH IS OUT THERE

If you thought The Eighties Matchbox B-Line Disaster were on a one-way trip to rock nutterdom, you'd be wrong. Their psycho-Buddhist scheming is starting to make sense. Just don't mention The Boogs...

Text: Mark Beaumont Photography: Ellis Parrinder

God exists.

"FICTION!"

The answer to everything is alcohol.

"FICTION! I've drunk enough and it hasn't answered my worries."

The Eighties Matchbox B-Line Disaster are the greatest band on Earth.

"FACT! Times a HUNDRED!"

Welcome, viewers, to the off-screen pilot of *Fact Or Fiction*, a hot new gameshow hosted by Sym Gharial – swarthy bass god with zombie rock saviours The Eighties Matchbox B-Line Disaster – and coming to the Hell Freezes Over Channel soon. It's the newest addition to a catalogue of crackpot schemes and lyrical hatstandery that's already included:

a) Plans to host a cross-desert car race ending at the biggest gig in history

b) The purchase and customisation of an antique *Bugsy Malone*-style monster car for use in the above

c) Playing gigs in seasonal costume

d) Having a new song called 'Turkish Delights Of The Devil' (about "a portal to another world") and...

e) Doing some of the best swearing ever seen on *Never Mind The Buzzcocks* (singer Guy McKnight's 'next line' was his own deathless stanza *"I wanna fuck your mother"*).

"Before you go on," Guy reveals, "they get two comedy writers in to crack gags and you have to write them down and pretend you're funny. I'd rather be spontaneous and that was why I was quiet. And I hadn't slept for a long time before I went on so I was battling the forces of good and evil. The only spontaneous thing on the programme was the *'I wanna fuck your mother'* thing."

And then there's The Boogs. The Boogs, TEMBD will tell you, are a bunch of vigilante superheroes who play rock'n'roll while dressed as Irish bugs. They'll claim they signed The Boogs to their No Death label after seeing them play in NYC during a whistle-stop tour last month – two sold-out New York gigs and the seismic destruction of SXSW ("It's official! We've broken America! FACT!"). They'll say they've even written a song for them – a 'Boris The Spider'-ish stomper called 'Palamino's Dream' (about "a horse who dreams he's a man, and the man's an arsehole") and gave them "the honour" of putting it on the B-side of their fantastic new single 'Chicken'. Then you see the video and – like duh! – The Boogs look *exactly* like TEMBD painted green and wandering around Manhattan wearing Bono goggles, deely-boppers and wasp costumes.

Fact or fiction, then. The Boogs are actually you lot dressed up like you're on your way to deliver a Giant Green Bee-o-gram.

All: "FICTION!"

Guy: "Poppycock! We'd never stoop that low. They're *green*!"

Tom Diamantopoulo (drums and brooding): "We've fallen out. We don't like them any more."

Andy Huxley (guitar and flaccid mohican): "They ripped off our look, ripped off our sound, ripped off my haircut..."

Guy: "All these New York bands, they're so up their own arses."

Right. Do you worry that people might think you're a teensy-weensy bit completely fucking insane?

"No," says Guy, "because as soon as I allow in that kind of paranoia it'd be impossible to live. Everything from the artwork to the tunes to the performance to what we look like, the reason it might seem odd is because it's relatively new. There's a lot of exciting bands around at the moment but so many of them are purely retro and I don't think any of them have the same potential influence that we have. When Tricky or PJ Harvey or Tom Waits came out I don't think people could pigeonhole them. I'd like to think that's why you can't pigeonhole us. If you read science fiction novels you might think the author is insane, but he's not, he's telling a story."

> **"As soon as I allow in that kind of paranoia it'd be impossible to live. Everything about us might seem odd because it's relatively new"**
>
> **Guy McKnight on whether he's insane**

So you're more visionary than lunatic?

"No, but that's nearer the mark."

Indeed, before we install TEMBD in the Rock'n'Roll Hall Of Nutterdom, let's look at the reason behind the ranting. Their 'Lose To Win' philosophy came good when 'Psychosis Safari' 'lost' its way into the Top 30 in January. Their oblique lyrical symbolism most often reflects real-life emotion – 'Chicken''s cranky lyrics about monkeys in beds and toddlers with Messiah complexes, for instance, are based on Tom's childhood memories and teenage panic attacks. They hail themselves as the most intense, intoxicating, forward-thinking, scary and brilliant rock band on the planet because – pending a fist-fight with the Yeah Yeah Yeahs – they fricken' well are. And the brand of Japanese Buddhism that Guy, Andy and Tom practise (Marc and Sym aren't religious) is far from ex-backpacker hippydom. Since being introduced to the religion by Guy's Buddhist father they've become members of Soka Gakkai International. This involves sessions of morning and evening chanting and chapter readings intended (to quote the website) "to reveal the creative potential of their lives for the benefit not only of their personal fulfillment but also, and equally, the development of society".

"It's just about being a good bloke, really," Andy explains, wary of TEMBD being tagged The Buddhist Band (they're not, they're The Rock Band). "It's not necessarily about beliefs or religion, it's a philosophy. We always had a thing about our band since we started about being good blokes, not being arrogant c——s. It just fits in with that; it just suited me, Guy and Tom. It's just 'have a good time'. It's good for your mind, it's healthy."

Guy: "As Bill and Ted said, 'Be excellent to each other'. I also practise yoga. My mum's a yoga teacher. Ever since I was young we did this thing called Salute The Sun. Every morning we get up and salute the sun. Obviously I don't do it when we're on tour because it'd be embarrassing."

But these are no mung bean-munching ning-nang-nongers living the life of Sting at the peak of their 20s. These are lung-gargling, punk-grunting swampgoth maniacs on a demonic drag race to Valhalla with no toilet stops. They drink, they puke and they shag (their girlfriends mostly, but hey) and Guy is certainly no Mini Moby, having recently become one of the first people in England to try a new-found variety of hallucinogenic Mexican mushroom that takes you to the throbbing core of Gruff Super Furry's head for only ten minutes at a time.

"It's quite an experience," he says. "It made me think I'd gone insane. God was laughing at me."

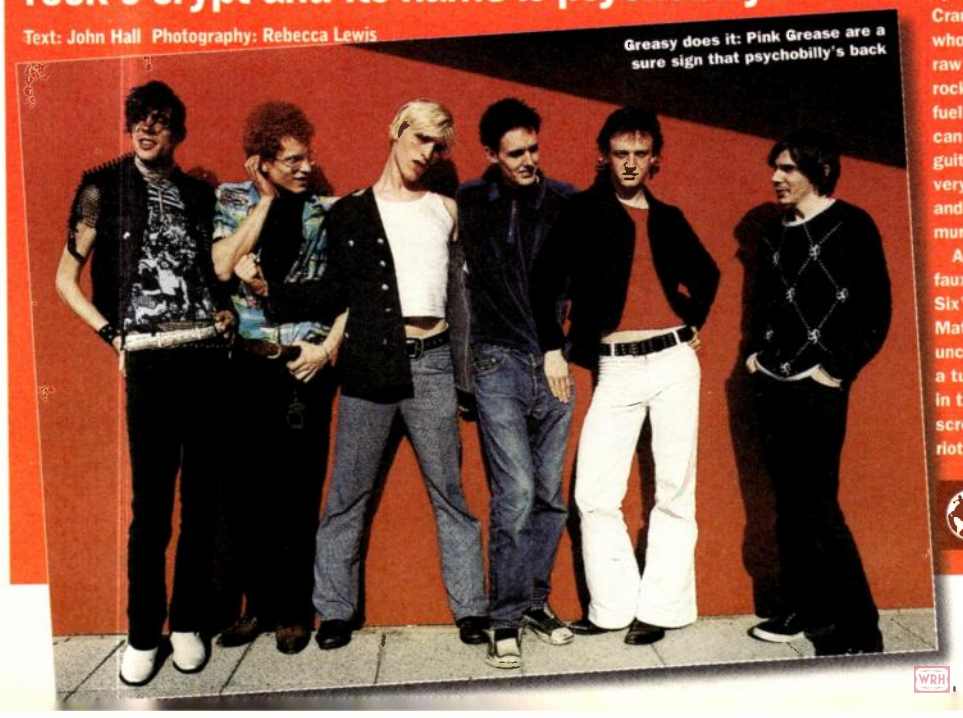
But then Guy McKnight calls the 18th dimension 'home'. He's head of swamp rock's star children after all, father to a whole new genus of rock. And if we think TEMBD are mad it's because our feeble Homo sapiens brains haven't evolved enough to catch up with them. FACT!

NME.COM/VIDEO SEE THE VIDEO FOR EIGHTIES MATCHBOX'S 'CHICKEN' ONLINE NOW

AUDIO 'BILLYS

Sex... voodoo... On the tails of the Eighties Matchbox, something unclean is rising from rock's crypt and its name is psychobilly...

Text: John Hall Photography: Rebecca Lewis



Greasy does it: Pink Grease are a sure sign that psychobilly's back

We've had the garage rock revival – cheers, Howlin' Pelle. We've had the blues revival – thanks, Jack White. Now it seems the turn of the screamingly brutal (and, until recently, grimly unfashionable) psychobilly to be re-energised for a new generation.

So what is it? A sound patented by 1980s decadents like The Cramps and The Birthday Party, who were just as in love with the raw energy of doo-wop and '50s rock'n'roll as the amphetamine-fuelled rush of punk, psychobilly can be identified by its twanging guitars, thumping voodoo drums, very deep voices (for some reason) and lyrical obsession with bad sex, murder and B-movie Americana.

And now it's back. It's in the faux-hillbilly trappings of Electric Six's 'Gay Bar'. It's in The Eighties Matchbox B-Line Disaster's uncanny impression of Nick Cave in a tumble dryer. And you can hear it in the lipstick-smothered primal scream of Pink Grease, a six-piece riot of sleaze and glamour hailing from the dope-clouded suburbs of Sheffield who are stirring lashings of grimy electro into the pot.

"We want to create the total package. It's an energy thing; we want to look good, taste good, smell good." So proclaims the half-Cuban, half-Scottish guitarist and principle songwriter Steve Santa Cruz Booth of the band's live shows which, as with their predecessors, are chaotic, libidinous affairs.

"The thing with touring, you're sharing rooms, so none of you get the chance to masturbate," explains bassist Stuart Faulkner. "So you've got a huge big clog of sperm in your balls. There's so much sexual frustration bubbling under, it all comes out onstage. You're thrusting your cock in people's faces, they're getting their cock and rubbing it against your leg..."

Which, we think you'll agree, provides the kind of *frisson* absent from Travis gigs.

"Corrupting the music scene would be good," shrugs co-writer, guitarist and occasional saxophonist John Lynch. Time to lock up your daughters, psychobilly's back.

NME.COM/AUDIO LISTEN TO 'MORE THAN WOMAN' FROM PINK GREASE'S DEBUT MINI-LP ONLINE NOW!

NME'S TOP FIVE PSYCHOBILLY RECORDS

THE CRAMPS
Human Fly
Sick classic. Recently revived on Soulwax's '2 Many DJs' album.

THE BIRTHDAY PARTY
Junkyard
Nick Cave's original band were nasty, abrasive and exceptionally well-dressed.

THEE HEADCOATS
Round Every Corner
Billy Childish is still doing the business, but this is a hit of the vintage stuff.

MUDHONEY
Here Comes Sickness
"All the neighbourhood dogs/ Sniffing at her crotch!!"
PC genius from Seattle.

ROCKET FROM THE CRYPT
Born In '69
Gave greaser haircuts to a grunge-obsessed world.

Thom and Jonny's exclusive track-by-track guide to Radiohead's 'Hail To The Thief', alternative titles and all

Text: John Robinson Photography: Jason Evans

'BAGPUSS', EX-LAX AND THE ANGRIEST THING WE'VE EVER WRITTEN

'Head boys (l-r): Phil, Thom, Ed, Jonny and Colin

2+2=5 (THE LUKEWARM)

A brutal rock song, reminiscent at times of Jeff Buckley's post-'Grace' material. A 'can't you see what's happening in the world?' sort of song.

Thom Yorke: "Sort of, but not entirely serious. That song's pretty throwaway, really. It's got guitars in it – we did it in a hurry, because it was a test. Nigel *(Godrich, producer)* wouldn't let us eat anything until we'd done it. It was four in the afternoon, and we were all starving. I didn't have any of the words, so I had to write them all down quickly."

Jonny Greenwood: "It was the first thing we recorded, on the first day."

Thom: "It was the most number of syllables I've tried to get into a line, ever: *'Swat 'em like flies but the buggers keep coming back'*."

NME: Tell us about these subtitles.

Thom: "I was having trouble with titles. 'Hail To The Thief' was also called 'The Gloaming' and I wanted to subtitle that, so I decided to carry on. I have this big list that I carry around and they come from there. And from kids' programmes because I was watching a few of those. Mostly *Bagpuss*. I like *Bagpuss*."

SIT DOWN. STAND UP (SNAKES & LADDERS)

A mixture of sleepy-sounding guitars with a hectic, techno conclusion; the 'Hail To The Thief' working plan put into practice. A key lyric is: *"We can wipe you out anytime"*.

Thom: "That was written five years ago, in fact. Post 'OK Computer', around the delights of Rwanda, watching that on TV."

Jonny: "A lot of the lines and lyrics are older than people are assuming, I think. Like 'I Will' is

"We break out in the middle of it into this freeform jazz nightmare. Well, it makes me laugh..."

Thom on 'We Suck Young Blood'

NME

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117 songs to soundtrack your summer

As picked by Oasis, Coldplay, Radiohead, The Vines, Madonna, Interpol, The Music, Yeah Yeah Yeahs, Queens Of The Stone Age, The Datsuns, The Coral, The Polyphonic Spree... and 85 more top stars!

Text: Imran Ahmed, Jim Alexander, Mark Beaumont, Sarah Dempster, Rob Fitzpatrick, James Jam, Tim Jonze, Jolie Lash, Pat Long, Julian Marshall, Dan Martin, Krissi Murison, Alex Needham, Louis Pattison, Hardeep Phull, Christian Ward

the soundtrack to your summer

Which tune reminds Madonna of sweltering dancefloor days in NYC, and whose song has such cleansing powers that it saves Fran Healy from washing? All the answers are here in NME's ultimate compendium of the stars' favourite summer songs

DAVE GROHL, FOO FIGHTERS

"'Surrender' by **Cheap Trick**. I remember being on the beach in Ocean City, Maryland, drunk as all hell, sitting on a lifeguard chair at three o'clock in the morning and singing that song at the top of my lungs. And realising that it actually felt good to sing and release like that."

MEAT LOAF

"'Limbo Rock', **Chubby Checker**. I've always loved this, it's one of the all-time great summer tunes. I chose it because, like the man says, *'How low can you go?'*"

MADONNA

"When I think about what a summer song is, at first, I think of something celebratory and up – but that's not really quite it, because I've dug some incredible summer songs that weren't. But it definitely has to have a phat groove. It's not about Enya in the summertime, you know what I mean? For example, 'Don't You Want Me' by **The Human League** reminds me of the days of Danceteria, New York. I lived on the Lower East Side, at 4th and B, in a tenement apartment. I didn't have a record deal but my demos were hot off the press and I used to go to Danceteria every weekend, trying to meet the DJ or an A&R person to give my tape to. I'd spend all night on the dancefloor in some hideous outfit while all the skinny, fashionable girls threw their drinks on me. But when that song came on, I forgot my humiliation. I didn't care that I was soaking wet and didn't have any friends."

OASIS

Liam Gallagher: "Dodgy, 'Going Out For The Summer' *(sic)*."

Noel: "Is it fuck! Don't say that! He didn't mean that."

Liam: "*(Tries to throw tape player into adjacent fish tank)* Ginger-haired c——! 'She Bangs The Drums', **The Stone Roses**."

Noel: "I'd go along with that, definitely."

Liam: "That whole album. Best summer ever. Mad for it."

OZZY OSBOURNE

"My favourite ever summer song is **Mungo Jerry**'s 'In The Summertime' because it reminds me of my youth."

AUDIO BULLYS

"**Bobby Caldwell**, 'What You Won't Do For Love'."

NICK PANKHURST, THE BEATINGS

"Normally I'm more of a winter sort of person, but 'Summer Babe' by **Pavement** was on the only tape that I had in the car when I learned to drive. The tape was a C-90 with the titles written in Tippex on the actual tape, which had the Pavement album on one side and 'Broke Dick Car' by the Swirlies on the other.

"I was driving about in my dad's huge estate car at the time, thinking that I was really cool. My band at that time used to throw all of our gear in the back and just drive around the country playing gigs. Anything by Stephen Malkmus equates to summer in my head."

THE BLACK KEYS

"'Boogie In The Park', **Joe Hill Louis**. We love this song 'cos it's hotter than a Memphis summer."

GRAHAM COXON

"'Saturday's Child' by *('60s singer turned star of Channel 4 sitcom* Desmond's*)* **Ram John Holder**."

STEPHEN MALKMUS

"'*Wasting away again in Margaritaville...*' 'Margaritaville' by **Jimmy Buffett** reminds me of going to Florida with my parents in the '70s. Those were great times. They would leave me at the pool while they'd go to the bar and drink mai tais. They had kids already so they couldn't really live up to the wild, swinging ways of Jimmy Buffett. He's got a thing going, Buffett. He's pretty cheesy."

SURGE JOEBOT, ELECTRIC SIX

"In addition to Eastern European winters, Detroit also has hot, humid summers. The heat, it torments my mind; summer nights in Detroit can get freaky for me. **The Dirtys**' 'You Should Be Sinnin'' is perfect for that. It's merciless and claustrophobic. It's a frightening hell-ride to absolute zero. Just like summertime."

SNOOP DOGG

"**50 Cent** and Nate Dogg, '21 Questions'."

GOLD CHAINS

"That's hard; it's always summer here in San Francisco. **The Misfits**' songs sound good in the summer. Anything from 'Walk Among Us', real rabble-rousing type of shit. It makes you feel like drinking beer and being outside in the sun."

CHANDRASONIC, ASIAN DUB FOUNDATION

"'Horizons' by **LTJ Bukem** is great if you're on an empty beach in the summer. It reminds me of being by the sea in the sun."

RADIOHEAD

Jonny Greenwood: "I've just found the Trojan back catalogue, and it's amazing. You know when you get a compilation, and you think, 'God, there's hundreds of records out there like this and I bet they're all this good'? I've been playing it every morning. There's one song called 'Beautiful & Dangerous' by **Desmond Dekker And The Aces**, and it's probably that."

Thom Yorke *(left)*: "I don't know where the fuck it is now, but I used to have this Prince Buster CD of all the best singles. I remember a friend of mine had this Land Rover and he parked it in the middle of the beach and turned the stereo up and we just had Prince Buster all night on the beach. And that's my favourite summer music experience. Then the tide came in and he was too wasted to move the Land Rover."

RÖYKSOPP

Svein Berge: "'Mister Sandman' by *(bowl-haired accordion maestro)* **Roland Cedermark**. A true summer classic, makes me wanna throw everything on the grill and have an everlasting barbecue. I'm usually not too keen on accordion music, but this track... oh, such speed, feeling and precision. Pay extra attention to the guitarist, who's either in complete control or very off. To be enjoyed with a slight sunburn and plenty of grub."

Torbjørn Brundtland: "'When I Think Of You' by *('70s teen star)* **Leif Garrett**. The key word is 'fluffy'. Summer for me is seeing a cute girl blocking the glare of

STEPHEN BRODSKI, CAVE IN

"That would be **Stevie Wonder**'s 'My Cherie Amour'. Even though he's wishing that this girl's heart belonged to him, Stevie sounds so happy to be singing in this song."

SIMON MILLS, BENT

"My fave summer record if I can whittle it down to one, is 'My Cherie Amour' by Stevie Wonder. Obviously the word *'summer'* is in the lyrics, but it truly captures the feel of summer, musically and texturally... it literally is a sunny piece of music and I can't imagine anything more magical or romantic that captures the sound of summertime. I remember my dad playing it to me when I was little, along with *(Stevie's)* 'For Once In My Life'."

Interpol: they deliberately forgot their flip-flops

The Isley Brothers: smoothies...

The Byrds: "Your usual haircut, sir?"

Deee-Lite: "Do you have these in a size five, mate?"

"We parked this Land Rover in the middle of the beach and listened to Prince Buster all night. That's my favourite summer music experience" Thom Yorke

the sun with her head, a corona of gold embracing her big, blonde, fluffy hair. Then we both run in slow motion across fields, playing, laughing, not having a care in the whole world."

ROOTS MANUVA

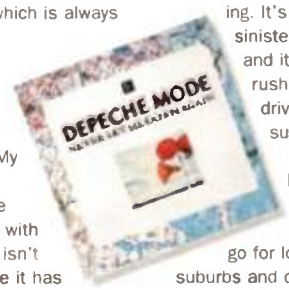
"I love 'Summer Breeze' by **The Isley Brothers** because it reminds me of being young and off school, of summer Sundays and being able to play outside. I can smell my mum's cooking when I hear it, it smells of freedom! As a kid I was mostly into reggae but this tune was one of the few soul tunes I liked. I've got it on a compilation and I still play it. I'd like the original 12-inch..."

Roots: I ♥ the Isleys

FRAN HEALY, TRAVIS

"'Feelin'' by **The La's** wakes you up. And you've got to get up early in the morning because we don't get enough sunshine in this country. It's really quick and fast, but not overbearing. It washes through you and over you and makes you feel good. And if you're at a festival it saves you having to wash, which is always a good thing."

COLIN MURRAY, RADIO 1



"'Somewhere In My Heart' by **Aztec Camera**, because it's the only song with summer in which isn't shite and because it has the immortal lyric, *'You can't buy time but you can sell your soul. And the closest thing to heaven is to rock and roll'*."

JOEL MADDEN, GOOD CHARLOTTE

"A good summer song is 'Welcome To Paradise' by **Green Day**. It's great live and it reminds me of going to their shows years ago when I was 15 and didn't give a shit."

INTERPOL

Sam Fogarino: "The cover of David Bowie's 'Sound And Vision' by **The Sea And Cake**. It's a seamless rendition of a Bowie favourite. Sam Prekop's vocals take nothing away from the original version but do add a quality previously unheard. This coupled with John McIntyre's production aesthetic and massive skill behind the drumkit could only create a classic of a classic."

Daniel Kessler: "**Spacemen 3**'s 'So Hot (Wash Away All My Tears)'. They're one of my favourite bands and this always reminds me of the sweltering NYC summer."

Paul Banks: "'The Adventure And The Resolution' by **Frank Black**. This is one of the most bad-ass songs I know. No vocals except for some soft *'ooh'*-ing. It's got an amazingly sinister and sexy vibe and it will give you a rush if you listen to it driving fast on a summer night."

Carlos D: "'Never Let Me Down Again' by **Depeche Mode**. I used to go for long drives in the suburbs and on a beautiful summer day I would roll down the windows, speed up and put this song on. For its duration there's no wrong in the world."

TARYN MANNING, 8 MILE STAR, SINGER BOOMKAT

"**Deee-Lite**, 'Groove Is In The Heart'. It's a song that always brings you up when you're down. Whenever it comes on you always start dancing to it and it's great to sing along to – it's got the perfect flava for a party."

TREVOR JACKSON, PLAYGROUP

"Anything recorded at Compass Point Studios in Nassau circa '80 '85 would be my choice for summer listening. **Tom Tom Club**, **Grace Jones**, **Black Uhuru**. Those are all masterful sun-drenched anthems – even rainy days can be lifted with these classics."

CHERISE, BIG BROVAZ

"**Mariah Carey**, 'Hero'. It's an uplifting song and Mariah gives out a lot of positive messages through it. It's just a great song and it's all about when you're feeling depressed or down and how you can lift yourself back up. It's got a happy vibe to it and has a really light, summery feeling."

LEMMY, MOTÖRHEAD

"'Mr Tambourine Man', **The Byrds**. I remember that song from the summer of '67; that and **Love**'s album 'Forever Changes' as well. What made it so great? Well, I was young. When you're young, you're free, you've got nothing to worry about, every summer's a great summer."

JAMES BOURNE, BUSTED

"I love 'Black Or White' by **Michael Jackson**. It was released in the summer years ago and I remember it being everywhere. I also used to play the album it's on, 'Dangerous', in the car non-stop. When I was little I loved *Home Alone* and Macaulay Culkin is in the video, and also *(Guns N'Roses')* Slash is playing on the track, so there are loads of things I like about it."

GONZALES

"The weather here in Canada just turned summery and recently I've been drawn to hum **Bryan Adams**' 'Summer Of '69', which is not only a nostalgic summer evergreen favourite, but also doubles as Canadian pride."

JOEL GIBB, THE HIDDEN CAMERAS

"I was going to say something by Neil Young, but the tune that reminds me of summer most is 'Dominique' by **The Singing Nun**. A friend introduced it to me one summer up at his cottage. He had it on really loud, and when you walked out into the forest you could hear it all around. It was really something."

117 songs to soundtrack your summer

MUD ON THE DANCEFLOOR

HIT THE ROAD WITH NME'S MUSIC FOR THE JOURNEY TO A FESTIVAL

1 QUEENS OF THE STONE AGE
Feel Good Hit Of The Summer
Tent – check. Bog roll – check. *"Nicotine, Valium, Vicodin, marijuana, ecstasy and alcohol"* – check.

2 CANNED HEAT
Going Up The Country
The first ever festival anthem. Released in 1969, this swamp rocker was the rallying cry to the 500,000 who turned up at Woodstock. Helium singing and brilliant lyrics (*"I'm going where the water tastes like wine/We can jump in the water, stay drunk all the time"*) and they look like the Kings Of Leon's extended family. Mighty.

3 COLDPLAY
Yellow
The soundtrack to two mighty Glastonburys and a chance to argue in the car about this year's potential festival anthems. *NME*'s money's on The Thrills' 'Don't Steal Our Sun', Junior Senior's 'Shake Your Coconuts' and Kings Of Leon's 'Red Morning Light'. Though most are betting on...

4 50 CENT
In Da Club
There'll be no escaping Dre's 2003 banger this summer – not even on this compilation CD. It'll have your mates nodding like dashboard dogs in approval.

5 THE BAND
The Weight
From the soundtrack of seminal late-'60s counter culture flick *Easy Rider*, the ultimate road trip track.

6 THE STROKES
New York City Cops
The one on which Jack White joined Julian Casablancas at last year's Reading festival. Revel in the memory! Rub it in if your mates weren't there.

7 VIOLENT FEMMES
Blister In The Sun
Don't. Take sunscreen.

8 THE BEACH BOYS
Good Vibrations
Even if you're travelling down on a double-decker coach with a hundred others there'll still be harmonies to spare for them to sing on this, Brian Wilson's production *tour de force*. Summer wouldn't be the same without it. But 'Good Vibrations' inevitably leads to being...

9 LED ZEPPELIN
Dazed And Confused
Woah... he's gonna puke! Get him something to puke in... That *NME*'ll do...

10 LOVE
Alone Again Or
The bliss-inducing first track from their 1967 psychedelic classic 'Forever Changes' – one of The Coral and Jack White's favourite ever LPs. Flamenco guitars, trumpet solos and the hippy refrain of *"I could be in love with almost everyone"*.

11 LIAM LYNCH
United States Of Whatever
Because you're flagging and need a blast of something...

12 THE STREETS
Don't Mug Yourself
A bit of garage for when you stop off at the 24-hour BP to pick up some munch.

13 OASIS
Champagne Supernova
Laugh first at the worst couplet in Oasis history *"Slowly walking down the hall/Faster than a cannonball"*. Then laugh again thinking about your mates who couldn't get tickets – *"Where were you while we were getting high?"*

14 SHARON FORRESTER
Here Comes The Sun
Like the best covers this reggae take on George Harrison's Beatles classic rips up the original, and replaces it with steel drums, bongos and sweet vocals. How God intended it to be heard.

15 PULP
Sorted For E's & Wizz
"Oh is this the way they say the future's meant to feel?/Or just 20,000 people standing in a field?". Trust Jarvis to provide some festival perspective. Should placate any friends who don't find the idea of three days with only a piece of plastic for shelter, sieve-defying diarrhoea and going down on someone who hasn't showered for 72 hours appealing. The freaks...

Imran Ahmed

MUD ON THE DANCEFLOOR

NME

PHOTOGRAPHY: PEROUINC.COM, REX, PIETER M VAN HATTEM, RETNA, CARL FOX, REDFERNS

Jazzy Jeff: "Why don't you stop making summery rap records and star in crap films instead." Fresh Prince: "OK!"

JADE JAGGER

"**A Tribe Called Quest**, 'Bonita Applebum'. I really love 'Summertime' by **DJ Jazzy Jeff & Fresh Prince**, but I chose this because it evokes some great memories for me. I first heard it when I was on holiday about ten years ago. It has a light, breezy, sexy feel to it, like all good summer tunes should."

VERNON KAY

"'Summertime' by **DJ Jazzy Jeff & Fresh Prince**. It's the best summer tune because it totally reminds me of what summer is like: chilled, relaxed and just enjoying some time out. The song really captures the spirit of summer and makes you think of nice long lazy days in the sunshine."

PANJABI MC

"'Summertime' by **DJ Jazzy Jeff & Fresh Prince** would have to be the all-time summer anthem. With a sample from Kool & The Gang's 'Summer Madness', this classic hook gets played every summer without fail."

EDDIE BARANEK, THE SIGHTS

"The 'Odessey & Oracle' LP by **The Zombies**. I discovered that album when I was 17 in the summer of 1998 and it blew my mind. The Chris White song 'This Will Be Our Year' was just awesome. I made a cassette tape of it and listened to that song in my car all during the summer of 1998. I met Chris White a few years ago in New York City, and I bought him and his wife a drink. I was asking him about the songs he wrote on 'Odessey & Oracle' and he said something like, 'I don't know, kid, I wrote those songs years ago. Why do you still care?' Good man, great record."

CHRIS MARTIN, COLDPLAY

"**Nelly**'s 'Hot In Herre' is amazing. Sometimes I listen to it and think, 'God, we haven't got a song as good as that.'"

LUCAS RENNEY, THE GOLDEN VIRGINS

"My favourite summer tune is 'Catch' by **The Cure**, which is on the album 'Kiss Me, Kiss Me, Kiss Me'. This is an oft-overlooked gem by a band now best known for inspiring dozens of hopeless nu-metal and goth bands to use flange pedals and make generally unlistenable records. But singer Robert Smith was also a dab hand at turning out wistful, summery pop and by rights the song should be acknowledged as a classic. It's dreamy and sad and the violin on it gets me every time."

KILLER MIKE

"My all-time favourite summer song is 'We Want Some Pussy' by **Luke Skywalker & 2 Live Crew**. Those guys created the soundtrack to summer for me. I would say that anyone who requires an explanation as to why that song ranks so high is obviously a moron!"

THE VINES

Patrick Matthews: "Last summer was the summer of **NERD**. I love 'Truth Or Dare'. It has aphrodisiac qualities – you play it and people start taking their clothes off. It's amazing! I like **Justin Timberlake**, 'Like I Love You' as well. So many memories... *(Rowdy laughter)*."

Hamish Rosser: "When Patrick throws a disco on the bus that's always the first song. There's

The Vines: they're a bunch of NERDs, apparently

Sounds', I love that album and *'Round round get around...' (they all sing 'I Get Around')*"

Ryan: "That was free! That was on us!"

CONNOR DEASY, THE THRILLS

"'All Summer Long' by **The Beach Boys** would be a good start. Or 'Summer In The City', by **The Lovin' Spoonful**. 'Summer In The City' reminds us of when we were in San Francisco, that's where that song always takes us. 'All Summer Long' reminds me of San Diego, it's a very naïve, straight-up American summer song."

MAXI, KING ADORA

"I can think of nothing better than running through a nudist beach in Bangor with 'Wouldn't It Be Nice' by **The Beach Boys** blaring out of a ghetto blaster. Brian Wilson's songwriting has a pure feelgood factor. A classic summer song."

TOM MORELLO, AUDIOSLAVE

"'Undertow' by **Tool**. We *(Rage Against The Machine)* were on tour with Tool for Lollapalooza '93. They were one of my favourite bands in the world and we played with them every day. Justin Timberlake, then a bit of NERD, then it goes morose and gets into The Smiths. We're like, 'Put NERD back on!'"

Craig Nicholls: "I remember listening to **The Dandy Warhols**' 'Thirteen Tales From Urban Bohemia', I think it was summer in Australia. But we don't really divide it up into seasons. **The Beach Boys** is good – all those early hits are great and 'Pet Sounds' is awesome."

The Warlocks: Lily lovers

We were on first and RATM was just beginning to break in the States and we had loads of adventures. Every day I would go see Tool's set from the side of the stage 'cos I thought they were just awesome."

3 DOORS DOWN

Todd Harrel: "My favourite summer song is 'Jungle Love' by **The Steve Miller Band**. I used to listen to that whole record back in school and during the summer."

Chris Henderson: "'Mississippi Kid' by **Lynryd Skynyrd**. When I think of summer, I think of that song."

Matt Roberts: "'Good Vibrations' by **The Beach Boys**. I think it's just the quintessential summer song."

COREY LEE GRANET, THE WARLOCKS

"The last great summer I had was spent listening to **The Lilys**' 'Better Can't Make Your Life Better' over and over. If you're not aloft in a cloud of perfect pop by the end of 'Returns Every Morning' then you don't deserve to leave the confinement of your bedroom. Of course, if you asked me the same question again tomorrow I'd give you a completely different answer!"

JONATHAN DONAHUE, MERCURY REV

"I can't actually remember that summer, or even what summer it was, but I know it was really good. When I say I can't remember, it's because I was enjoying myself too much. It wasn't too many summers ago, a couple maybe. We'd put **The Band**'s 'Music From Big Pink' album on in the car, pick up some whiskey and drive around town looking at all the pretty girls."

BRAIN, ARE WEAPONS

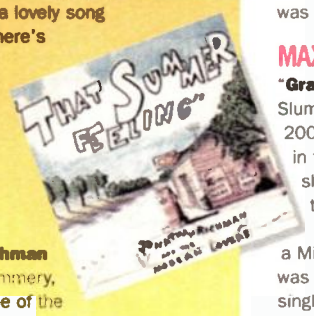
"It's a dead heat between two records. The first record being 'Theme For A Jackal' by **The Misfits**, and the reason is *'dead daughter in the river'*. The other record is 'Steal My Sunshine' by **Len**. And the reason is? See above."

"Nelly's 'Hot In Herre' is amazing. Sometimes I listen to it and think, 'God, we haven't got a song as good as that'" Chris Martin

The Beach Boys: quintessential summer song merchants

ROSS MILLARD, THE FUTUREHEADS

"My favourite summer song is 'That Summer Feeling' by **Jonathan Richman And The Modern Lovers**. It's a lovely song centred on the theme of eternal youth. There's a great lyric in there that goes *'Do you long for her, or the way you were?'*, it reminds me of that time when you're a kid and you play football or ride your bike with such innocence."



JAMES MURPHY, LCD SOUNDSYSTEM

"'That Summer Feeling' by **Jonathan Richman And The Modern Lovers**. It's a really summery, happy sounding record, but it's actually one of the saddest songs I've ever heard. The chorus goes on about how *'that summer feeling's gonna haunt you the rest of your life'*, it talks about all the great things about summer, but how nothing in your life will ever compare to them. The only other summer jam I could think of is 'Hot In Herre', which is pretty different. I reckon if you listen to them together 'll be alright. In a mash-up or something!"

ALEC EMPIRE

"There is one that I think about – and it is maybe not too cool now – and it's **The Velvet Underground**'s 'Heroin'. That was when I was 16 and I was in the south of France, hitchhiking, and all my stuff got stolen and I just had my guitar and this tape."

GRAHAM NORTON

"I remember going to America in 1983, that was my first big adventure. I was on a Greyhound bus and this guy beside me had a Walkman – I was very impressed at this strange new device. I think he was scared I was going to talk to him, so he said, 'Do you want to listen to this?' I put it on and it was playing 'Everybody's Talkin'' by **Fred Neil** just as we were going over a big bridge. It was a special moment."

Oasis: they make the sun shiiiiine on everyone, etc

MAXIMILIAN HECKER

"**Grandaddy**, 'The Sophtware Slump'. It reminds me of summer 2000 and the most beautiful girl in the world. I loved her and she loved me but it was never to be (they never leave their boyfriends). Life was like a Mills & Boon novel. Relief was only in her arms. Every single second passing by without her was my enemy. And I still recall the streets that I ran in order to meet her, mingled with Jason Lytle's angelic voice. *'Did you love this world and did this world not love you?'*"

Deft punk: Miss Kittin

MISS KITTIN

"**Miss Kittin & The Hacker**, 'The Beach'. Because it's a big Kittin and Hacker joke which started when DJ Hell said we should make an Italo-disco track before Daft Punk did! And then he didn't even release it! Best of all is the fake wave noise from Hacker's MS-20."

DONNA F, THE DONNAS

"**Blue Oyster Cult**'s 'This Ain't The Summer Of Love' is perfect for when you're bummed out. Like when you've gone to a beach party and you've made out with a guy and afterwards he doesn't want to know and is like 'Fuck you!' Yes, it happens to us a lot – it's actually what happened to me last night. He wasn't that rude though, just said he didn't think things were gonna work out. It's fine, I'll get over it. I'll write a song about it!"

The Beatles: watch out Paul, the boys are nearly out of the barracks

MARK WILSON, JET

"My favourite song for the summer would have to be **The Beach Boys**' opus 'Good Vibrations'. Within the three minutes and 35 seconds of Brian Wilson's 'pocket symphony', the reverb-drenched Hammond, dry chugging cellos, wailing Theremin, rich vocal harmonies and lush instrumentation of the band encapsulate the warmth and playfulness of summer. Either that or **Nelly**'s 'Hot In Herre'. Yeah, actually that one's better."

NICK OLIVERI, QUEENS OF THE STONE AGE

"Summer is all about getting hot and naked, drinking cold Mexican beer at the weenie roast and listening to loud rock'n'roll. This summer, I will be listening to anything by **Turbonegro**... you choose, sucker!"

"Summer is all about getting hot and naked, drinking cold Mexican beer and listening to loud rock'n'roll" **Nick Oliveri**

Dolf De Datsun gets his summer lovin' from *Grease*

HOT HOT HEAT

"'Higher And Higher', **Jackie Wilson**. It's a feelgood song which never fails to get the party bumpin'. A close second was **Nelly**'s 'Country Grammar', but it just didn't make the cut."

DOLF DE DATSUN, THE DATSUNS

"I've got three: 'Surfer Girl' by **The Beach Boys**, 'Summer Nights' from the *Grease* soundtrack and 'Livin' For The Weekend' by **The Dirtbombs**."

LIAM WATSON, TOERAG STUDIOS

"'Dandelion' – **The Rolling Stones**. It's from the B-side to 'We Love You'. When I think of songs that remind me of summer, not many of them sound particularly summery, but this one really does to me. I first heard it when I was really young, in 1977, my mum and dad bought me a TV-advertised record called 'Get Stoned' – it's one I remember, and they didn't have many records because my mum tells me that I smashed them all up when I was little. I like the recording, and it's typical of their 1967 stuff, which is my favourite period. Lyrics don't tend to mean a lot to me, but it's a feelgood record, just about blowing dandelions when you're a kid."

ANDY BELL, OASIS

"I'm probably happier now, but that time when 'Live Forever' and 'Slide Away' came out was just so exciting and the music enhanced it all so much. I was in Ride then, we were just splitting up, and my life was getting kind of empty in that way. Often we'd go on a road trip and all we'd need was the **Oasis** tape and a stereo. We'd stick it on, drink loads of vodka then go out to a club where they'd be playing it too. It was just always there."

NICK POWER, THE CORAL

"'Come And Hate' by *(late-'90s Scouse nutjobs)* **The Living Brain**. It cured me athlete's foot."

BETH ORTON

"'Martha My Dear' by **The Beatles** reminds me of the first summer I was ever really going out. Me and my friend would get drunk listening to 'The White Album', which might not be the best party album, but it's fucking good so I don't care. It really reminds me of that summer at her house, and how much fun we had."

117 songs to soundtrack your summer

SO I WALKED DOWN TO THE BEACH

SUNBURN It! AS CHOSEN BY NME

SONGS TO SCORE MAXIMUM COOL POINTS FROM SKEGGY TO SAMUI

1 THE 5TH DIMENSION
Let The Sunshine In (The Flesh Failures)
Gospel-tinged summer anthem required? Polyphonic Spree, stand aside! Instead revel in this classic slice of psychedelic soul from '69 to get you in the mood for that trip to the place where the man controlling the sun-loungers is King.

2 BLUR
Girls & Boys
No trip to the beach would be complete without Blur's ode to Club 18-30, secretly loved by anyone who's ever pored over a sticky copy of the *Rough Guide To Greece*. Once memorably described by their record company as "Black Lace meets Public Image". Agadoo indeed.

3 THE BEATLES
Here Comes The Sun
If there was a national anthem for the summer, it would have to be this, the moment when The Beatles hit on the formula for the aural equivalent of orange juice.

4 THE AVALANCHES
Since I Left You
Like a big-beat wedding held on a cruise ship bound for Honolulu, this lovingly crafted sound collage is so gloriously summery it could make Southend Pier in a hailstorm feel like Bondi Beach.

5 RED HOT CHILI PEPPERS
Californication
"The sun may rise in the East/But at least it sets in a better location". Sunbathing as cultural statement care of Kiedis and co.

6 RAMONES
Rockaway Beach
Gonzo beach-party classic from the band who invented The Datsuns without even realising. Bummer wearing those leathers on the beach, though...

7 THE STRANGLERS
Peaches
One for the voyeurs. The nearest punk ever got to a 'feelgood' summer anthem, this classic single finds the band marooned on the beach, left with nothing to do but leer at the sun-worshippers: *"Looking at the peaches..."*

8 THE DONNAS
Take It Off
Time to consider a dip. The sound of the Ramones if they were four teenage girls running riot at a barbecue held by Andrew WK on the hottest day of the year.

9 2PAC FEAT DR DRE
California Love
2Pac's most beautiful, blissed-out song is also the recorded equivalent of the beach show-off (*"Diamonds shinin'/Lookin' like I robbed Liberace"*) personified. Altogether now: *"California/Knows how to party..."*

10 BLONDIE
The Tide Is High
Blondie leaving their narky Noo Yawk roots behind and stretching out in the sun for this John Holt cover. One day Karen O will sound this blissed out.

11 THE SHANGRI-LAS
Remember (Walking In The Sand)
Along with The Shirelles and The Ronettes, the greatest of the teenage '60s girl groups, The Shangri-las also wrote the classic beach break-up song. Crashing waves, crying seagulls... heartbreak has never sounded so divine.

12 LOVE
Bummer In The Summer
Creepy paranoia blues from cuddly ole Arthur Lee to accompany that point in the day when the sun appears to have retreated behind the clouds for good. Brrr.

13 THE VINES
Mary Jane
Craig Nicholls may be a Big Mac short of a Ready Meal, but his most blissfully fried moment is the perfect accompaniment to a late afternoon toke in the sand-dunes...

14 MUSE
Sunburn
Rubber-tonsilled warbling from Matt Bellamy and company. Time to go home. Shit, are my shoulders red?

15 MARTHA AND THE MUFFINS
Echo Beach
For when all that's left are the memories... *"The only thing that helps me pass the time away/Is knowing I'll be back on Echo Beach some day..."*

Paul Moody

PHOTOGRAPHY: RETNA/DEAN CHALKLEY/PEROUINC.COM/LFI/MOVIESTORE/MARK EILBECK/SIMON CLEMENGER

THE LIBERTINES

Carl Barât: "Favourite summer songs? We'll start with 'Love Street' by **The Doors**, which is a great, really sweet song. After that it's probably 'Cool It Down' by **The Velvet Underground** from the 'Loaded' album, which is quite laid-back and lazy. I'm gonna sound like a hippy here, but I've got to say the whole of **Love**'s 'Forever Changes' as well. I saw Arthur Lee in London recently and he was just totally inspirational. 'Summer In The City' by **The Lovin' Spoonful** is pretty self-explanatory, though I'll sound like a right old pothead. The last one has to be **The Small Faces**' 'The Universal', to wrap it all off nicely."

Pete Doherty: "'Ride Into The Sun' by **The Velvet Underground**."

"I never go out in summer. Once April starts people go out like dogs, so I stay in" Shiny happy Mark E Smith, The Fall

about it. I was only 14. I went to see them around that time and they were outrageously good. That's probably the best single of the '90s."

THE STREETS

"**Dizzee Rascal**, 'I Luv U'. True lairyness. Dizzee is a member of Pay As U Go Cartel. I think if there's a future of garage it's him. He's the real deal."

MARK E SMITH, THE FALL

"I never go out in summer. Once April starts, people go out like dogs, so I stay in. Summer is hell. There are a few songs that remind me how horrible summer is. Like **The Velvet Underground**'s 'White Light/White Heat'. It says it all in under three minutes."

WAYNE COYNE, THE FLAMING LIPS

"**Nirvana**, 'Smells Like Teen Spirit'. I never knew what the fuck they were talking about in that song, but there's that line: *'With the lights out, it's less dangerous'*. It always seemed like there was a lot of violence and sex put together."

YEAH YEAH YEAHS

Karen O: "'Let The Music Play' by **Shannon**. It's nostalgic for me, I used to rollerskate to it at the local rink. Now as a 23-year-old grown woman I still can't unlock the mysterious, maze-like groove that gets me goin', if you know what I mean."

Nick Zinner: "Once, when I was a little kid attempting to rollerskate to this song a little plump boy, mistaking me for a girl, asked me to skate with him. It took until I was old enough to get into bars before I talked to anyone again."

O Yeah, it's summertime

THURSTON MOORE, SONIC YOUTH

"'Rockaway Beach' by the **Ramones** was such an amazing summer song. It was all about New York, and it came out in 1976 – which was my first summer living like a penniless teenager in New York. All I did was hang out at CBGBs and see the Ramones and Patti Smith and stuff. So that song was a real soundtrack to the time. I don't know why that was the greatest summer, I guess because I was at my most impressionable and I was just so enthralled by what was going on in the music scene. It was wonderful."

BUTCH VIG, GARBAGE

"I was going to the University Of Wisconsin, living in a house with a bunch of friends. We'd go out, then 20 or 30 people would come back to the house and we'd put the **Ramones**' first album *('Ramones')* on full blast and party like crazy – dance and bounce off the walls and drink beer until the sun came up. We'd play that record over and over again. We have it in the tourbus now and it sounds so lo-fi, but just so amazing."

MICHAEL CAINE

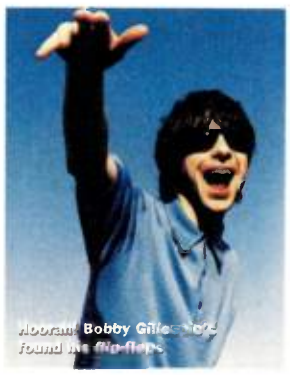
"It was making a picture called *Sweet Liberty*, because all my family were together and we were having a great time. There were several songs that represent those times but 'I Get Along Without You Very Well' by **Carly Simon** is the one. It's a contradiction. It sounds like it's negative but it's so positive. She was at one of my birthday parties and I told her how much I like that song, told her it was my favourite romantic song. At the end of the party, when everyone was graciously leaving, very late, everyone had had a few drinks, and she came up and shook my hand and gave me a kiss and leaned forward and stayed there and sang the song in my ear. I think that's the most incredible thing."

JOHN MULLIN, THE BASEMENT

"'Good Times' by **The Rolling Stones**. A cover of a brilliant Sam Cooke song, it's just fucking amazing, really light but powerful at the same time."

STUART BRAITHWAITE, MOGWAI

"As you can probably imagine, my record collection is chock-a-block with summer anthems. I bought **Primal Scream**'s 'Higher Than The Sun' the day it came out, though. Was I higher than the sun? Probably not... oh, actually I was, but I'm not going to talk


Adorable Bobby Gillespie found his flip-flops

HARRY HILL

"One big summer tune was 'Happy Hour' by **The Housemartins**. Me and my best friend went on a tour of the UK in my old car, my Maxi, and that single was on the radio all the time. Must have been about 1986. We made a great film, a road-movie type thing, as we went along, and in one of the scenes that's on the radio. It's a good, fun driving song."

GIRLS ALOUD

"'Move Your Feet' by **Junior Senior**."

JESPER MORTENSEN, JUNIOR SENIOR

"**Neil Young**'s 'Decade' greatest hits album. I had just bought the vinyl and taped it for our road-trip to Berlin in the summer of 2001. We drove down to Berlin from Copenhagen in a minivan in the sunshine, drinking beer, getting a bit drunk and playing 'Decade' really loud. We all fell in love with the city and the music. It was a Neil Young summer, spiced up with occasional country stuff like **Dolly Parton**, early **Linda Ronstadt**, **Tammy Wynette**, **Johnny Cash** and **Gram Parsons**. I was into it all but Junior Senior felt like something else and I wanted to move on. It almost broke up the band."

LOU BARLOW, SEBADOH

"In high school all I listened to was The Birthday Party or whatever, just radical music. But when my friend and I were driving from Massachusetts to Maine to visit someone, we listened to **Neil Young**'s 'Harvest' the whole time. It was the summer after I graduated so I was feeling liberated, driving my parents' station wagon at, like, 180mph, listening to that record."

DAVE MCCABE, THE ZUTONS

"'Stand By Me' by **Ben E King**. Reminds me of family summer parties when I was a kid."

RONAN KEATING

"I got a new car last summer I picked up in Chelsea. I took some CDs with me and chucked them into the CD changer in the boot. One of the albums was an old **Tom Petty And The Heartbreakers** collection and 'American Girl' came on as I was heading up the King's Road. The sun was out, I was in my new car giving it full socks, the stereo was on – one of those perfect moments."

WARREN FISCHER, FISCHERSPOONER

"'Wake Up (Reprise In The Sunshine)' by **Brand Nubian**. It's off their first record, 'One For All'.

Shuggie Otis models the ultimate summer shirt

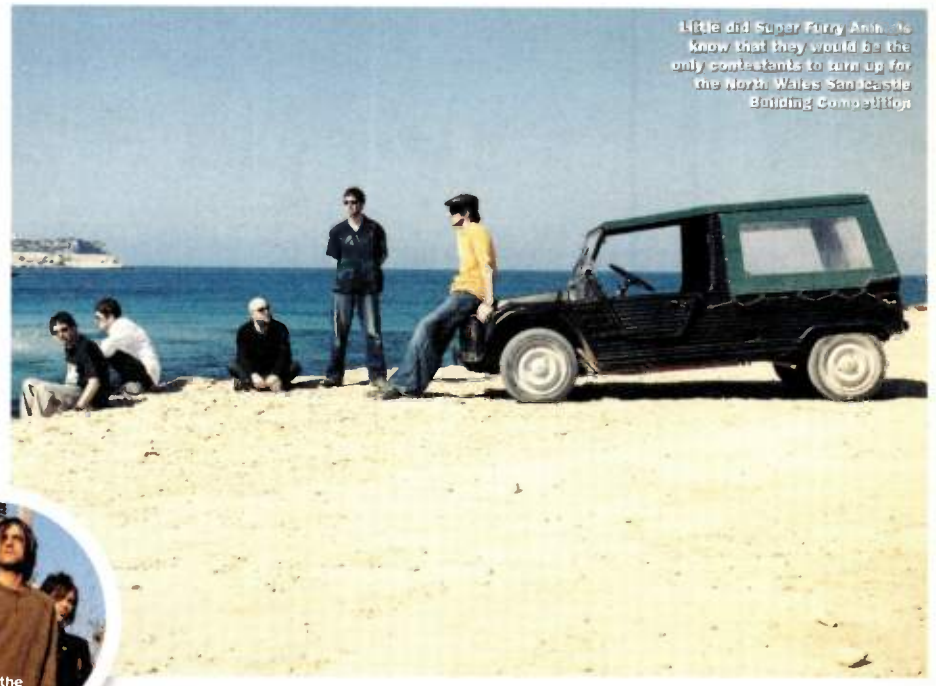
ROBERT HARVEY, THE MUSIC

"**Shuggie Otis**, 'Strawberry Letter 23'. Our tour manager introduced us to this on our first tour and it reminds us of the summer we started. It's an old funk track and has got these great chimes on it and a real laid-back feel. It's a very important song to us all."

HAR MAR SUPERSTAR

"My favourite summer tune for a while has been 'Strawberry Letter 23' by **Shuggie Otis**. It has a groove that is impossible to match, and the lyrics make you feel like you've started peaking on the best X ever. Maybe it's because I was 16 at one of my first (and last) raves, and a naked dude freaked out so much that the other tweakers had to tackle him in the same room I watched a bunch of shitty hippies make burning wax castles. It was fucking great. Anyway, I got totally laid that night. Shuggie Otis is the best for hot, sweaty fuck sessions."

Smells like an Spirit: Kurt Cobain offers up a lovely barbecue suggestion


Little did Super Furry Animals know that they would be the only contestants to turn up for the North Wales Sandcastle Building Competition

Coopers: the debate rages on

"I think I've written some of the best summer songs" Badly Drawn Boy

I love the way that the samples combine and it's really uplifting yet in a dissonant way."

RODDY WOOMBLE, IDLEWILD

"'White Christmas' by **Bing Crosby**. Christmas songs are probably my favourite songs of all time. Everyone loves Christmas songs, even if they don't admit it. They're so evocative. I like listening to it during the year as well. It's a good song to listen to in the summer. It's almost fairytale music. You don't know why it exists but you've always been aware of it existing."

SUNE ROSE WAGNER, THE RAVEONETTES

"My favourite song this summer would most definitely be **Darlene Love**'s version of 'Christmas (Baby Please Come Home)' from Phil Spector's 'A Christmas Gift For You'. I really don't like summer that much, I prefer winter. I'm a huge Christmas fanatic. All the coloured lights, the fact that it gets dark pretty early on in the day is really cool, that strange white powder covering the ground just reminds you of... well, whatever. I think it should be Christmas every day it's such an inspirational time of year. At any rate, listen to Darlene Love's singing and tell me you don't like Christmas! Merry Christmas, Phil Spector!"

BEZ

"**Bob Marley**'s 'Rebel Music' reminds me of being nine years old, walking round the school playground with my girlfriend and a ghetto blaster on my shoulder, blasting out Marley."

JOHN CALE

"'Summer In The City' by **The Lovin' Spoonful**."

BAM MARGERA, JACKASS

"'Beyond Redemption' from 'Love Metal', the latest album from **HIM**. It has the most rocking guitar solo ever. If you were to look up rock'n'roll it would have an MP3 of Lily Lazer's guitar solo so you could see how rockin' it is."

TIM DELAUGHTER, THE POLYPHONIC SPREE

"My favourite summer record is 'Sun' by **Margo Guryan** who was really the crest of early-'60s orchestral pop."

CARRIE SMITH, THE VON BONDIES

"There was one summer where I spent the whole summer listening to **The Detroit Cobras**' first record *('Mink Rat Or Rabbit')*, so just about anything off of that first record would probably give me that summery, cruising-around-in-my-car-with-the-windows-down type feeling."

THE COOPER TEMPLE CLAUSE

Didz: "Anything off 'Homegrown' by **Dodgy**."
Tom: "Anything off 'I Should Coco' by **Supergrass**. Or 'Northern Lites' by **Super Furry Animals**. Because it's got that calypso thing."
Keiran: "It makes you think of the Caribbean. It's so happy."
Didz: "It's an album we got into together as well, so it's nice to listen to at twilight."

ERLEND ØYE

"**Pet Shop Boys**, 'Domino Dancing'. Not their most important track but it distils the essence of what I like about the Pet Shop Boys. When I DJ this I know it describes the situation for someone somewhere in the room."

SAM HERLIHY, HOPE OF THE STATES

"**Boards Of Canada**, 'Kid For Today'. It reminds me of getting caught speeding, watching people get married, getting drunk in Greece and a policeman who was really into Pink Floyd tribute bands performing at village fêtes... 'great guitar solos'... 'great guitar solos'."

SOLEDAD BROTHERS

"Firstly a driving song: 'Misty Mountain Hop' by **Led Zeppelin**. That's something we all listened to when we were teenagers. Black Sabbath for winter, Led Zeppelin for summer. It's like a carefree trollop through the poppy fields. Secondly, a barbecue song: 'Drum Song' by **Jackie Mittoo**. Relaxed easy listening that'll put you into a heat trance."

BADLY DRAWN BOY

"It depends on what you'd define as summer. I think I've written some of the best summer songs. 'Once Around The Block', by **Badly Drawn Boy**. But 'The First Picture Of You' by **The Lotus Eaters** reminds me of 1984, 'cos that was the time I moved to a little village outside of Bolton called Belmont Village where I lived until I was 26, with my parents."

Bob Marley spreads his good reggae vibes as far as Manchester

PHOTOGRAPHY: ROGER SARGENT/JAMES LOOKER/KEVIN WESTENBERG/REDFERNS/PETE STILL/IAN TILTON/ANDY WILLSHER

117 songs to soundtrack your summer

MUSIC FOR AN OUT OF HAND BARBECUE

INSPIRED BY THE BARBECUE DR DRE HOSTED IN 1992 WHICH ENDED UP BURNING DOWN HIS MANSION, NME PRESENTS...

1 ERIC DOLPHY
Out To Lunch
You've got a garden full of guests with paper plates and glasses of punch – they want their lunch. So give it to them. Give them 'Out To Lunch', a formless explosion of wailing sax, walking bass and arhythmic drums. There's no such thing as a free lunch, but there is free jazz and this is it. Woozy.

2 BLACK SABBATH
Rat Salad
Nigel Slater is not wearing the chef's hat here, my friend, oh no. Ozzy Osbourne is cooking for you and he's cooking one of his earliest dishes, one he concocted with heavy metal pioneers Black Sabbath. So stop whining and tuck into your rat salad.

3 THE SONICS
Strychnine
The punch has quite a kick. Want to know its secret ingredient? *"Some folks like water"*, runs the chorus of this demented '60s garage smash, *"some folks like wine/I like the taste of straight strychnine"*! Bottoms up!

4 RAMONES
Now I Want To Sniff Some Glue
You're loaded on rat salad and strychnine. Why not try a cheap and cheerful high too? Why not bust open a tube of premium-grade glue and and play some punk rock? That'll loosen things up.

5 IGGY & THE STOOGES
Search And Destroy
Glue and strychnine coursing through the veins, it seems only right that, along with all the other guests, you now search the house and destroy it.

6 MANIC STREET PREACHERS
Die In The Summertime
This black summertime blast helps lubricate the happiest BBQ with sad vibes.

7 JAMES BROWN
Get Up (I Feel Like Being A) Sex Machine
What garden party would be complete without a drunken lech leaping around to the Godfather Of Soul? Get yer coat, you've pulled.

8 WAYNE COUNTY & THE ELECTRIC CHAIRS
Fuck Off
Simple, straightforward, no-messing punk rock instruction. Goes down a treat with neighbours and guests alike at barbecues.

9 APHEX TWIN
Come To Daddy
As the sausages sizzle and the guests strain to make happy chat around the flaming charcoal, put this on at full blast and come running out of the shed with a chainsaw roaring. Usually gets people talking.

10 LAURA NYRO
You Don't Love Me When I Cry
See that couple sharing a tense, hissing argument over by the tree? The girl biting her lip as the fella nips her with complaints? Treat them to this maudlin epic about desertion and heartbreak. Should put things in perspective.

11 KING KURT
Wreck A Party Rock
Poor song, ridiculous group... excellent sentiment. Early-'80s psychobilly nonsense that urges guests to smash up the home of their host. What do you mean you've never tried it? Live it a little!

12 CAPTAIN BIGWHEEL
Barbecue Gone Bad
At this point – after all the free jazz, the strychnine, the rat salad, the ransacking of the home – it's time to hold your hands up and admit that this event is successfully out of control. It's a barbecue gone bad. Cue the surf music...

13 THE VINES
Fuck The World
You've poisoned the guests and ruined their day, add insult to those injuries with this screeching sonic middle digit from Mad Craig.

14 IRON MAIDEN
Run To The Hills
Anyone left will be considering making an exit before it's too late. Urge them on with this.
Ted Kessler

MUSIC FOR AN OUT OF HAND BARBECUE

NME

SUNBURN IT!

117 songs to soundtrack your summer

HAPPY WHEN IT RAINS.

THIS IS THE UK, AFTER ALL. SO HERE'S NME'S COMPILATION FOR THE INEVITABLE SUMMER DOWNPOUR

1 INTERPOL
Untitled
Twinkling with tumbling guitar that echoes the rain on a tin roof, Interpol will add romance to the most miserable afternoon.

2 RADIOHEAD
Paranoid Android
With its plea to *"rain down"*, this is a bad weather anthem. As was proved at the cataclysmically sodden Glastonbury 1997.

3 THE BEATLES
Rain
This proto-psychedelic masterpiece also gave the name to an early incarnation of Oasis... a place where rain seldom falls!

4 THE VINES
Sun Child
Though this may be about a sun child, the plaintive, searing vocal suggests that in Craig's head it's pissing down.

5 THE VERVE
Stormy Clouds
Loud, dark and explosive, The Verve make a drama out of your meteorological crisis.

6 THE WHITE STRIPES
I Just Don't Know What To Do With Myself
Bacharach & David's song is really about the paralysing confusion of love. But it'll do as the soundtrack to deciding between *Ludo* or *Twister*.

7 EMINEM
Stan
If this dark tale of fandom doesn't get you staring at your reflection in the drizzly window, nothing will.

8 THE DOORS
Riders On The Storm
"There's a killer on the road/His brain is squirming like a toad". Just as well you're indoors then – and the long organ solo gives you ample time to put the kettle on and make a nice cup of tea.

9 THE SMITHS
William, It Was Really Nothing
"The rain falls hard on a humdrum town/This town has dragged you down..." The afternoon's slumping a bit now – but Johnny Marr's guitar should put the spring back in your stride.

10 THE LIBERTINES
The Good Old Days
Timely words from The Libertines: *"If you've lost your faith in love and music/Oh the end won't be long"*. So stop moping, alright?

11 BECK
Paper Tiger
...But if you insist, this heart-crushing mumble about *"Deserts down below us/And storms up above"* is the tune to do it to. Beck proves that pilfering from Serge Gainsbourg's 'Ballad Of Melody Nelson' is a good idea whatever the weather.

12 YEAH YEAH YEAHS
Maps
However, if your lover hasn't cleared off along with the sun, this drizzly centrepiece from the YYYs' album marks the ideal time to grab them on the sofa and croon, *"They don't love you like I love you"*.

13 JOHNNY CASH
Hurt
Originally penned by Nine Inch Nails about drug addiction and recast by Johnny Cash as a mortality fable, this is harrowing enough to make everything else (particularly the weather) seem OK. Plus the video depicts flood damage, appropriately.

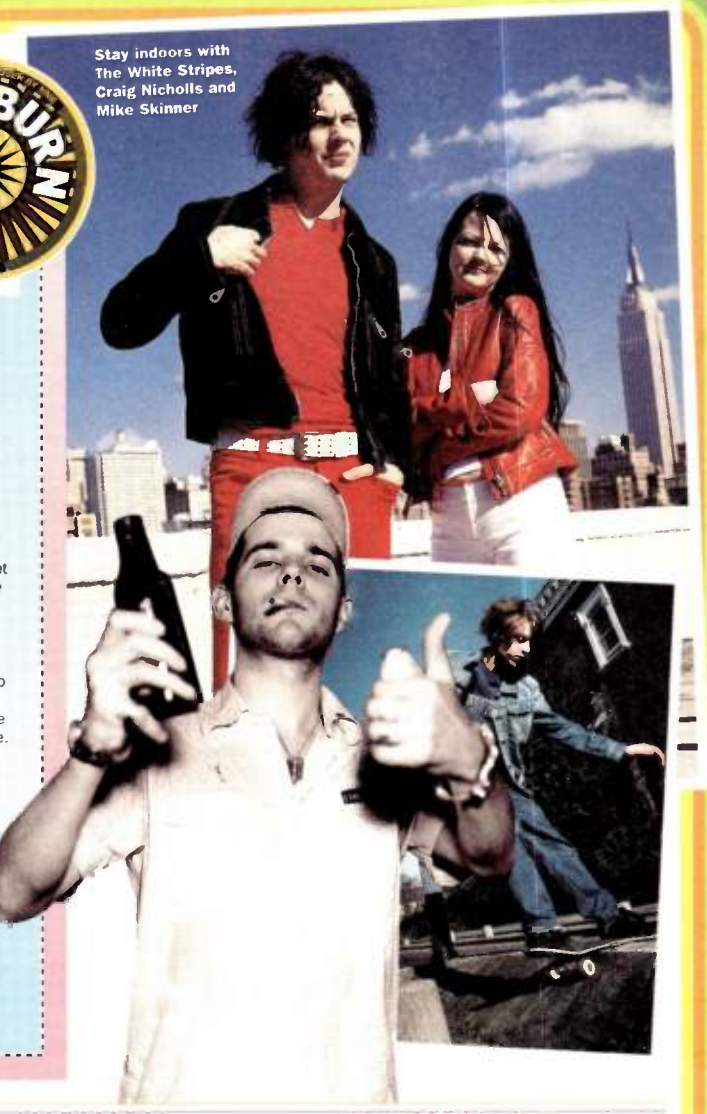
14 THE STREETS
The Irony Of It All
PlayStation and skinning up – the indoors aren't so bad now, are they?

15 NELLY
Hot In Herre
It's cold outside, but it's hot in herre. Forget the weather and *"take off all your clothes"*.

16 THE BETA BAND
Dry The Rain
...Then dance about to the Betas' finest few minutes, a ramshackle and funky masterpiece.

17 KATE BUSH
Cloudbusting
Would you believe it? Your naked dancing has acted like some kind of primitive charm, and the sun's coming out. Celebrate with this weather-based opus about the power of sexual energy on the ecosystem.
Anthony Thornton

SUNBURN It! AS CHOSEN BY NME



Stay indoors with The White Stripes, Craig Nicholls and Mike Skinner

The Thrills: perhaps peeved that *NME*'s only got 117 bottles to go round

Win a bottle of beer for every song!

You've got the music. You've got the weather. You've got the beach, the festival and your mates. All you need now is a cold, refreshing beer – which is where *NME* rides to the rescue once again.

We've got **117 BOTTLES OF COBRA BEER**, toast of the subcontinent, to give away to one lucky winner. All you need to do is answer this easy question:

According to The Thrills, which Californian town wasn't *"that far"*?

Email your answer to *summer@nme.com* by midnight on May 12 and we'll pick a winner out at random. You must be over 18 to enter.

COBRA® नाग PREMIUM BEER

PHOTOGRAPHY: PIETER M VAN HATTEM/DAVID TITLOW/KEVIN WESTENBERG/ANDY WILLSHER

from five years ago. In the lyrics I hear confusion and escape, like, *'I'm going to stay at home and look after the people I care about/ Buy a month's supply of food'*."

Thom: "*(Laughs)* Spot the new father!"

Jonny: "So I think it's wrong to think there's a coherent thing running through the album. The whole thing ends, for me, with a bit of a shrug."

SAIL TO THE MOON (BRUSH THE COBWEBS OUT OF THE SKY)

A beautiful song which seems to be about a less than beautiful idea – the terrifying responsibilities that come with enormous power.

Thom: "That was written in five minutes. That's a love song, I think it's a bit lovely. There's a lot of that – about responsibility. Lots of looking to the future and seeing fuck all. That's probably a very good reason for people not to be interested in this record. If they don't want to hear that atmosphere I think they should go and buy something else. A general fear of the future, that it's being jeopardised, that it's difficult to do very much about, because things have been set in motion which seem unstoppable."

BACKDRIFTS (HONEYMOON IS OVER)

A great melody with a sparse electronic accompaniment, as if a song from 'The Bends' or 'OK Computer' has been remixed by Autechre. Lyrics suggest it's about covering your tracks.

Jonny: "That's pretty old. That was started, I guess, about three years ago. Then there was an acceleration in terms of writing and arranging, where it came together quite quickly from being a bit aimless to quite exciting."

Thom: "As to where the words go, that one is pretty difficult to explain. The original thing, which was unrecognisable, was written on one of those QI70 *(sequencer)* things, that you can program on. Björk uses them. We were stuck in a snowdrift in Japan. It was the most beautiful thing you've ever seen. The snow was piled high on the branches, and then a bullet train would go past, and the snow would drop off the branch. The whole world was utterly blanketed except for these straggly bits of black and white. And that's where it started. The words have always been based in that image."

GO TO SLEEP (LITTLE MAN BEING ERASED)

Based around an acoustic guitar riff, the song seems to juxtapose newspaper headlines (*"Something big is going to happen"*) with the replies of the man in the street (*"Over my dead body"*). Includes an image from Swift's *Gulliver's Travels*, of little people tying *"the monster"* down while he sleeps.

Thom: "Yeah, the *Gulliver's Travels* thing. I really want the video to be something about that, somehow. Very difficult to take responsibility for the words, because I feel like I got beamed them from somewhere else. I don't feel like they're mine at all. It used to turn into this dodgy guitar thing at the end. *(To Jonny)* Not you, specifically. All of us."

Jonny: "The key was getting it right without it sounding like a worthy rock thing. Basically, we've been playing live concerts for the last four years and been so relaxed. I think we're beginning to feel like that in the studio, and this is an example of that."

Thom: "I think we're loosening up. At last. Taken an Ex-Lax."

Jonny: "It's a love song, isn't it? You old soppy" Thom: "Let me think for a moment. Yes, I guess so"

Radiohead on 'Where I End And You Begin'

WHERE I END AND YOU BEGIN (THE SKY IS FALLING IN)

A beautiful and melancholic song. Seems to reference a monumental event, like that which wiped out the dinosaurs...

Thom: "The wiping out of the dinosaurs? I must have bee.n stuck for a line there – I've used that one before. That shows what sort of hurry we were in."

Jonny: "It's another love song, isn't it? You old soppy."

Thom: "Let me think about that for a moment. Yes, I guess so. With the last two records, I think you can tell that I had a problem with things being read a certain way, which was born out of the 'OK Computer' experience – which was insane. I don't really have a problem with it now, which is why we chose to print the words on the record, because in a way I enjoy the fact that people all read things differently. "

WE SUCK YOUNG BLOOD (YOUR TIME IS UP)

To begin with, reminiscent of an African-American worksong, interspersed with lethargic handclaps. Briefly goes into a psychedelic jazz freakout.

Thom: "For me, that song is not to be taken seriously, but at the same time it was quite fun because somewhere in the lyrics it's pretty twisted. Then we break out into this freeform jazz nightmare. It's like, 'Come on, lads!' Well, it makes me laugh..."

THE GLOAMING (SOFTLY OPEN OUR MOUTHS IN THE COLD)

The thematic heart of the record. At the end of the day, shadowy forces have been set in motion.

Thom: "This *doesn't* make me laugh..."

Jonny: "It's kind of the centre of the record, I guess. At the last minute we thought that 'gloaming' was a bit of a poetic word in the wrong way."

Thom: "It's well dodgy. It's like a cliché, it's 100 years old, and it's in some dodgy folk songs. Which is us, I guess."

THERE THERE (THE BONEY KING OF NOWHERE)

The first single from 'Hail To The Thief', and one of the best Radiohead songs. In a world of uncertainty, this offers some reassurance.

Jonny: "We did a bad version of it on a webcast once..."

Thom: "Oh yeah. It was sort of alright, but... I guess the first half comes from around 'Kid A' time. It made me cry when we finished it because I think it's the best thing we've ever done. That's just me."

NME: An unorthodox single, perhaps. Five minutes, no chorus.

Thom: "I know, a bummer that, because everything else on the album is pretty much three and a half minutes. Oh shit!"

Jonny: "It's got that Pixies thing that I love, which is a huge build-up of tension, and release. Which is really important in music – it's not thinking of things being good in an instant way, but good thinking in terms of five minutes."

Thom: "It's free range. It's supposed to be comforting – 'It's alright, you're just imagining it'."

I WILL (NO MAN'S LAND)

A brief mission statement outlining what an individual will do to protect himself and his family.

Jonny: "We started this during the 'Kid A' sessions and it wasn't any good..."

Thom: "...during our dodgy Kraftwerk exploration, which luckily didn't last very long."

Jonny: "It was the recording that we played backwards and cut to pieces to make *'(Like)* Spinning Plates', so it's a process that we were ploughing through. It's done right, and that's why it works."

Thom: "Bizarrely, it's like the angriest thing I've ever written, because it's written from the point of simple blind anger that makes nations go against nations or whatever. It's that thing of, 'Everything's fine until you come into my home and touch my children, and then I won't be responsible for my actions'. Like you flick a switch."

A PUNCHUP AT A WEDDING (NO NO NO NO NO NO NO NO)

A bit of a departure – 'Funky Radiohead'.

Thom: "Yeah, that's kind of it. Bling-blong. It does its thing. It's got a loose funk at times..."

Jonny: "It comes from the fact that Thom is playing rhythm piano for the first time on one of our records. I hesitate to use the 'groove' word..."

Thom: "You definitely should, man. Although there's got to be a better one."

Jonny: "Alright, it *swings*. It swings great."

Thom: "The words are very much a case of 'Shake a cup and let them come out'."

MYXOMATOSIS (JUDGE, JURY & EXECUTIONER)

A fearsome keyboard noise makes this sound like Add N To (X). Could be a song about people in public life, but whatever, has terrifying words...

Thom: "Hoorah!"

Jonny: "I think it's exciting because right towards the end we realised that the rhythm might not be so important and, as we turned it down and turned up the keyboards..."

Thom: "The evil worm keyboard..."

Jonny: "...it became the right thing."

Thom: "I was trying to cut it up and make it make sense, and driving myself around the fucking bend. It's about the whirlwind thing – you get to the centre and you realise there's nothing there. There's nobody home at all. That's been my experience."

SCATTERBRAIN (AS DEAD AS LEAVES)

About seeing old newspapers blowing on the wind.

Thom: "One of my favourite things to do on 'Kid A' and 'Amnesiac' was to walk through empty landscapes. I became a rambler, and on this one I ended up walking through cities a lot. This song was born out of the fact that my favourite weather is windy weather, and that night there was a huge gale. I'd never seen anything like it. I could hear the roof of my house coming off, and had to get out. I'm getting my pastoral thing down. Like Wordsworth..."

A WOLF AT THE DOOR (IT GIRL RAG DOLL)

A pretty song, with a sinister monologue over the top of it. 'Hail To The Thief' concludes with this stream of aggrieved mutterings.

Thom: "Well, that's me. The image seems violent, but the music is quite pretty. If you took it out of context it would sound like a children's toy but it made me want to do this rhythm thing in the words."

Jonny: "It reads like a Grimms' fairy tale..."

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'I think goulash is really squid'

THE FANNISH INQUISITION
YOUR QUESTIONS ANSWERED

...and other revelations including Craig Nicholls' pen-sniffing, Patrick's mullet and Ryan's reptile habit. The Vines respond to your nosiest posers

Text: Alex Needham Photography: Dean Chalkley

A few weeks ago we asked you to send us your questions for The Vines, but getting any answers out of them is no easy task. On the afternoon *NME* arranges to meet them at a bar in central London, only drummer Hamish Rosser and bassist Patrick Matthews show up. Having knocked themselves out with sleeping pills after an epic all-night bender, guitarist Ryan Griffiths and Craig Nicholls are out cold somewhere in the Trafalgar Hotel. They'll finally get up at, er, 10pm.

Two days later we travel up to Glasgow to see The Vines at Barrowlands. This time Patrick's in a state of semi-consciousness thanks to a bout of flu. "I don't know how the other guys are doing it," he moans, clutching his stomach. "I just want to stop."

So as Patrick staggers off to sleep on the tourbus, Craig, Ryan and Hamish answer your enquiries about pirates, astronauts and smashed guitars in an uproarious post-gig session backstage. The ailing bassist phones *NME* with his answers 36 hours later.

What did David Letterman say to you when you went apeshit onstage?
Adam Richmond, via email
Craig: "He said nothing."

Hamish: "He just had a funny expression on his face. I don't think people are trying to book us for American TV shows any more *(laughs)*."

How costly are your lead vocalist's extravagant performances?
Susan Dey, Auburn Hills, Michigan
Craig: "Well, thank you for the compliment – if that's a compliment..."

Hamish: "I don't think it's that expensive because Tony the guitar tech rebuilds the guitars every day."

Craig: "Say if I drop my guitar and it falls in half, he can paste it back together with a bit of Sellotape or a bit of gaff."

Where does Craig get his hair cut and what the hell does he ask for?
Dawn Perks, via email
Craig: "I get my hair cut wherever I am, 'cos I do it, usually in front of a mirror. I don't usually ask for anything."

Hamish: "'Can I have the usual? Thanks mate!' *(laughs)*"

Craig: "I do talk to myself, but it's not about my hair *(starts licking the ends, which he does intermittently for the next hour)*."

Craig, what the fuck are you doing on a Coke can?!
Faye Powers, via email
Craig: "I never gave my permission and I think we're going to work something out where they've got to stop. Um, somebody told me not to talk about it so the story is, no, there's nothing there. It's over. It's gone forever."

Perm or mullet?
Alex Lawson, via email
Craig: "Neither."

Hamish: "Post-ironic mullet."

Craig: "Or both. I'd have a perm on top and a big straight mullet down the back. That'd be some hardcore shit right there."

Patrick: "Mullet. My hair grows a long way down the back of my head, almost to my shoulders, so it doesn't take long for one to start."

Craig, at the Adelaide Big Day Out this year you came onstage with a wet patch across your crotch. Had you pissed yourself and if so why?
Scott McLennan, Adelaide
Craig: "Ah, well, hmm... that could have been an optical illusion. I could have poured a can of Coke with a picture of myself in that particular area *(they laugh)* but I wouldn't be able to tell you, mate."

Hamish: "It must have been that joke I told you before we went on."

What's the best marker pen to sniff?
Jenny Ward, via email
Craig: "Sharpies' blue, black... I wouldn't recommend it to anyone. I did it, I never inhaled. Sniff, but don't inhale."

NME: Do you sniff solvents?

Craig: "Well, I can stop when I want, you know – they can't take it away from me. I'm gonna fucking kill someone! No, that's all a joke, I wouldn't do that, I think it's immature. I have drunk lighter fluid before, though."

Hamish: "It was because of that *Withnail And I* film."

Craig: "I was playing truth or dare. Someone said, 'Tell me the truth' and I said, 'This is the truth'. It's like in that Cheech & Chong movie when he gives him the key and it's acid."

NME: Did you pass out?

Craig: "No, not to my recollection."

Ryan: "It was a good night."

We have often noticed how much Hamish looks uncannily like Steve 'Crocodile Hunter' Irwin. Have you ever manhandled any Australian wildlife yourselves?
Hannah and Suzy, via email
Hamish: "That's a question for Ryan."

Ryan: "Negative."

(All three in hysterics by now)

Hamish: "Come on Ryan, tell them what pets you have."

Craig: "OK! He's got a fucking tiger."

Ryan: "We have a white tiger."

Craig: "It's still a baby."

Hamish: "How was that reptile park you went to?"

Craig: "Hamish, you fucking... you won't stop!"

NME: So how was the reptile park?

Ryan: "It was a good day. For a change. A park of reptiles."

Craig: "I actually think Hamish looks like a cross between Chevy Chase and Dan Aykroyd."

> "Hey mate, I'm a fair dinkum, rigid edged, dinky dyed, true blue, ripper digger bonzer Aussie!"
> Hamish Rosser

Hamish: "Ryan is the animal expert."

Ryan: "*He's* the one drinking lighter fluid, not Craig."

Craig: "Hamish takes authentic '60s LSD."

Ryan: "And he doesn't share."

Craig: "Liquid form. Old school."

What are your views on the British/American/Australian military involvement in Iraq?
I Waugh, Dunfermline
Craig: "No comment."

Ryan: "No comment whatsoever."

NME: Why?

Hamish: "We're not a political band."

Ryan: "It's not that, it's just..."

Craig: "*(Shouting)* OK, alright, I'm a fucking... I wanna be a politician when I grow up, and I'm just trying to keep it cool, so..."

NME: Is it because you're scared it'll hurt your sales in America?

Craig: "*(After a pause)* Listen, it's not about America and it's not about places."

Ryan: "It's about poison."

Craig: "Yeah, rat poison has a lot to do with the death of monkeys, so... I mean, if we follow that through, history repeats itself but am I interested? No, we have no comment on that because as far as we're concerned, when that bridge comes we'll cross to it. Let's just say that it starts with R, The Beatles had two songs named after it."

NME: Revolution?

Ryan: "Ba-da-ba, ba-da-bum."

What are your best dance moves offstage?
Sam Chater, via email
Craig: "The twist."

Hamish: "Robert Harvey from The Music's been teaching us a few, so we've been practising some of his."

Patrick: "I had a massive dent on my head from where I tried to do the 'drop and spin' thing and fell."

If you had to live without a body part for six months, would it be your hands or your genitals?
Lisa Punt, via email
Hamish: "How about one hand and one bollock?"

Craig: "*(Following a train of thought)* What do you like better – vampires or monsters? I think goulash is really squid."

There's a flood in musicville. *(More Vines mass hysterics)* **You all successfully get away in a helicopter but poor old Jack and Meg White are stuck on their roof that – gasp – is about to collapse. Which one would you save, considering there is only space for one in the helicopter?**
Kate, via email
Craig: "That's just a very sophisticated way of saying, 'Who's your favourite White Stripe – Jack or Meg?' Oh man. Read the question again. OK, I would jump out and I'd want them both to be saved. How's that?"

Ryan: "I'd take Meg, as primitive as that sounds."

Hamish: "You'd take Meg? I'm on Jack's side. We'll have to thumb-wrestle for it."

Ryan: "He's pretty cute."

Hamish: "In those tight daks – damn!"

Craig: "I'm torn. Let's just hope there never is a big flood in musicville."

Ryan: "Let's just get a boat that we can all fit in."

Craig: "We'll get one of each from each band. We'll get one animal as well."

Hamish: "We'll just take an elephant."

Craig: "No, fuck the world. Fuck the world, yeah. That's the point."

Patrick: "I'd have to say Jack. You've got to let the music live."

Why do you like touring with The Music so much?
Kayley, Nashville
Craig: "Because we hate them so much. I think I would have to say because of their drug intake."

Hamish: "We have to tour with them because no-one will give them beer in America."

Have you ever used any of the following expressions: 1) 'rack off', 2) 'you mongrel', 3) 'you hoon', 4) 'you great gallah'?
Bobby Sharma, Brighton
Craig: "*(To Hamish)* You've got one!"

Ryan: "Yeah, do it Hamish!"

Hamish: "I always call everyone 'sport', but I can say '*(Adopts comedy Australian accent)* Hey mate, I'm a fair dinkum, rigid edged, dinky dyed, true blue, ripper digger bonzer Aussie!'"

Ryan: "*(Laughing)* Do not argue with that."

Would you rather be astronauts or pirates?
Jon Peache, Kent
Ryan: "It's one thing that's always on my mind. I'd say astronauts."

Hamish: "You wouldn't want to be an astronaut! You'd get blown up!"

Craig: "We would much rather explore space – I mean the musical possibilities of recording – rather than astral space travel."

Hamish: "So how do you think it would be recording in weightlessness?"

Craig: "How do you think it would be recording with a fucking parrot on your shoulder?"

What's the most surprising or uncharacteristic thing about Craig?
Emeele, Ontario
Craig: "That I like the *Teletubbies*."

Ryan: "It's the fact that he records bird sounds."

Craig: "Yeah, I'm on a freaky nature vibe."

Patrick: "He almost became a black belt in karate when he was 15. It was just a little bit before I knew him. He can still do the high kicks and everything but there's no force behind them."

At a gig in St Louis, you twice told Hamish that you were gonna to kill him and later threw a full can of Coke FULL BLAST at his head. He narrowly (and deftly) avoided the killer can, ducking out the way barely in time...
Ryan: "I'd like to say that was 'You c—'. I just want to get that cleared up."

Craig: "We had a bit of a scuffle backstage after that but everything was sweet after a few drinks."

Hamish: "So what's the question?"

...are you really gonna kill him? And if you do, and get away with it, can I audition to be his replacement?
Rob Morrow, St Louis
(Hamish roars with laughter)

Ryan: "We couldn't replace him."

Craig: "If Hamish dies, we quit the band. But if all three of us die in a freak accident except for Hamish, we want him to finish the tour."

Hamish: "*(Changing the subject)* Where are we in Glasgow?"

Craig: "Yes, we are in glass boats, you can see everything at the bottom of the ocean. Everything, it's very interesting. Goulash!"

Craig continues shouting about goulash for a bit, stops, says "Major props to the Chili Peppers for keeping it old school" and starts singing 'By The Way'. In any case, that's the last question. "We did it!" shouts Craig as the three remaining Vines start to disperse, Craig and Ryan to the hotel, Hamish out on the town. "That was hard for you, that was hard for us, it was hard for everyone!"

Finally, Hamish has something else to confide. "Ryan has reptiles," he says. "Lots of 'em."

"We are in glass boats, you can see everything at the bottom of the ocean. Everything, it's very interesting. Goulash!"
Craig Nicholls

Question Vine: (clockwise from top) Goulashed Craig, fair dinkum Hamish, reptilian Ryan and poorly Patrick

THE FUTUREHEADS

insane stunt bonus

Partial to miming boyband-style at their gigs and racing breathlessly through their songs to sound 'robotic', Sunderland nu-wavers The Futureheads have all the skills to thrill

Text: Tim Jonze Photography: Ellis Parrinder

GLANG! That's the noise a Futurehead makes when he tries to ride a BMX and smile for the cameras at the same time. KERBLAM! There goes another one. This could turn out to be a long day.

Within seconds of meeting The Futureheads at a north London photo studio it's clear that they're not like most bands. There's too much energy and enthusiasm about them. Besides, where's the fun in being like most bands? Most bands don't decide to play a show dressed in full military regalia. Most bands don't write a bunch of songs without pauses between them because "it sounds robotic". Most bands don't like to mime their way through an entire gig while a backing tape rolls in the background. And most bands don't hear the phrase "bad avant-garde" (from the mouth of one less-than-impressed audience member) and take it as a compliment. Fed up with most bands? Yeah, us too. Which is why it's time you found out about these four Sunderland oddballs who want to tickle the brains of guitar pop with their twisted take on XTC and The Jam.

The band's spokesmen for the day are bespectacled Ross Millard (guitar and vocals) and frontman Barry Hyde. Both are dead funny, totally open and impossible not to like.

Let's start with Ross, who represents the band's poetic side. This stems less from his frequent use of the word 'spazzy' and more from the fact that he's currently finishing an English Literature degree at Newcastle University. During the interview he will express a desire to become a romantic poet so that he can "take things back to the days of Shelley and Byron". When *NME* asks why he would want to do this he thinks carefully for a couple of minutes and then decides that, actually, he doesn't want to be a romantic poet at all.

Then there's Barry, who represents the band's, erm, culinary side. This stems entirely from his passion to become a TV chef. He's certainly been doing his research.

"Keith Floyd is definitely the best one to watch," he raves. "It doesn't matter that the only thing he can cook is stew."

The pair first collided a few years back at a local youth group set up to entertain the bored and the unruly. It was there that Ross introduced Barry to their all-grinning bassist Jaff. Barry returned the favour by bringing along his drumming brother Dave (who today appears to have spent all the band's money on booze) and before they knew it they were jamming together. The band think this story is "a bit dull", but that's because we haven't got to the bit about condom songs yet.

"The workshop set us these tasks where we had to write about 'issues'," explains Barry. "We did this one song called 'Do You Sniff Glue?' but best of all was 'The Condom Song'. The lyrics went *'Use a condom, use a blob/Use a condom, stick it on your knob'*."

Before they knew it they were a proper band, with regular rehearsals and everything.

"It was just like seeing a girl," Barry notes, somewhat solemnly. "Suddenly you weren't allowed to kiss anyone else."

"It's about coming up with mad plans and making them seem a bit more... normal" Barry Hyde

As their warped ideas hatched, they threw the odd 'concept' gig.

"We like to put the audience in a different place and do something unique with our shows," says Barry. "That's why we sometimes dress up and mime, boyband style. It's about coming up with mad plans and gradually making them seem a bit more... normal."

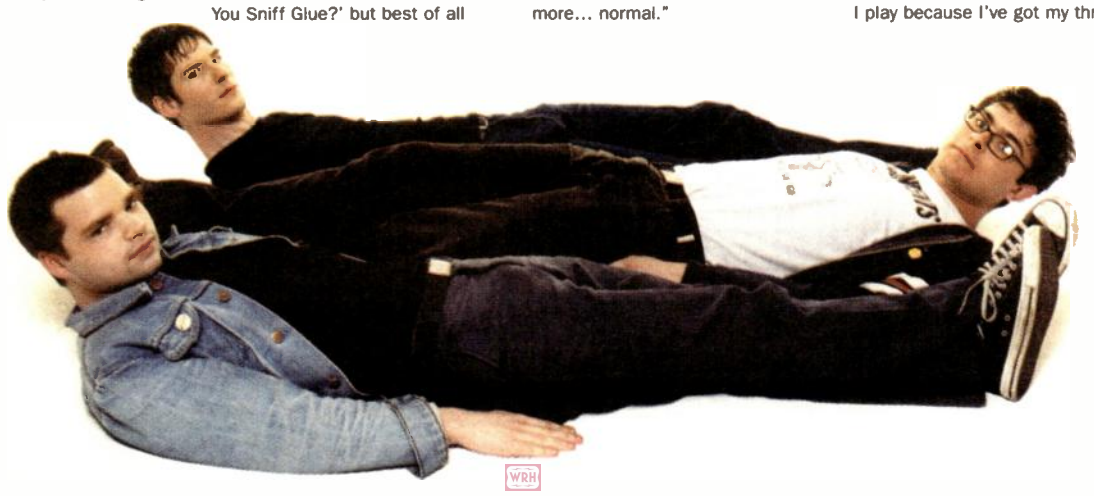
You should probably ignore him because there's nothing even remotely 'normal' about the music of The Futureheads. It's a jerky, cut'n'paste collage of random ideas that exists on a completely different planet to most of the one-chord rock currently puking up on the lap of the music scene. It's brilliant. Try thinking of Talking Heads administering group therapy to Super Furry Animals and you're still nowhere near the screwed-in-the-head noise that arises from their amps. And after three years of dragging this skewed sound through every pub, squat and living room of their "really supportive" Sunderland scene, they now look set to pounce on a wider audience. Will they be able to create that all-important intimacy between band and audience when they arrive on bigger stages?

"It depends on how we interact with each other," reckons Ross, a grin spreading across his face. "I normally feel pretty horny when I play because I've got my three best mates bumping and grinding all around me!"

Mind-boggling live shows, a member hell-bent on becoming the next Jamie Oliver and another who's concealing a hard-on while he plays... what in the name of Nick Jago are you lot on?

"Actually," sighs Ross, in a tone approaching seriousness, "I hate it when bands bang on about their excessive lifestyles. It's really irresponsible. I'm not here to tell other people what they should do with their bodies. I just think it's important to let people know there's an alternative which is just as cool."

It's an attitude that sets The Futureheads apart from the rest of today's tedious, smack-munching headline-grabbers. And a consideration for their own internal organs is not just refreshing, it's also totally understandable. Because when it comes to putting the fun back into funky art-rock, a heavy dose of The Futureheads really is all you need.



Performing another avant-mudguard trick: (from top) Barry (on bike), Jaff, Ross and David

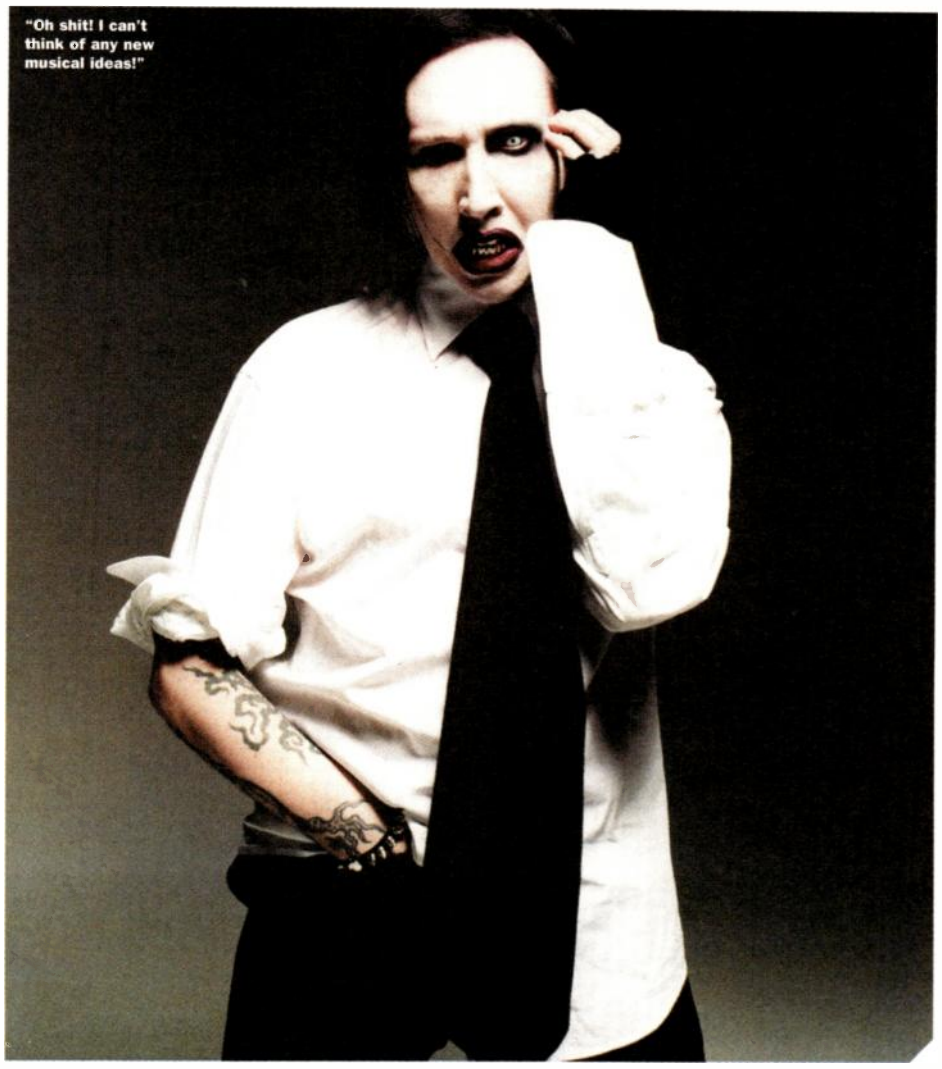
THE NME CRITICS ALBUMS

THIS WEEK'S BIGGEST ALBUMS FACE BRITAIN'S MOST OPINIONATED WRITERS

FOOL'S GOLD

MARILYN MANSON – A TRUE STAR BUT INCREASINGLY ROPEY

MARILYN MANSON
The Golden Age Of Grotesque
(INTERSCOPE)



Marilyn Manson is nigh on the perfect pop star. He looks incredible, like a part-formed, cruel sexual experiment beamed down to earth by Venusian Nazis after a particularly thorough lobotomy, yet he is one of the most intelligent and outspoken figures rock music has.

He has sold millions and millions of records and each and every one of them has upset some moralistic saddle-sniffer somewhere. However, he's only *nearly* the perfect pop star because, 'Antichrist Superstar' and some sparkling singles aside, frequently his musical output falls short of his brilliant manipulation of every other media he turns his scabrous hands to.

Manson's last album, 'Holy Wood (In The Shadow Of The Valley Of Death)', sold only a fraction of dark masterpiece 'Antichrist Superstar' and, crucially, 'The Golden Age...' finds him without long-time bassist and musical partner Twiggy Ramirez. He's been replaced by Tim Skold, a veteran of electro terrorists KMFDM. This, coupled with the stated influence of the decadent Weimar Republic of 1930s Berlin, has led fans to believe this would be a significantly different record from its predecessors. In reality, the difference is not nearly as startling as you would expect.

Across 15 tracks Manson runs his ruined, jaded tongue over hip-hop ('Mobscene', noisy, about drugs and fucking), electroclash ('(S)aint', noisy, about drugs and fucking), ultra-goth paranoid-balladry ('Spade', quite noisy, about being upset and not fucking) and even Kurt Weill-u-like waltz-time crooning ('The Golden Age Of Grotesque', noisy, about tramps and drunks). Everything sounds fantastic; the guitars and drums are destructively, painfully heavy, there are wailing, gangsta rap synths, even a ghostly piano here and there. But there's nothing backing up the noise; it's all pantomime horror, theatre without drama. Manson's painted his drooling, 'Wooh! Scary' face on so many times there's nothing left of Brian Warner and, sadly, he was the really interesting one in the first place.

None of which is to say he doesn't hit the jackpot once or twice in the 58 minutes he hangs about. 'Use Your Fist And Not Your Mouth' is more than just a great title, it's a truly angry burst of personal political sloganeering where Manson announces he's *"fucking glad we're different, this is my hate, American style"*. Best of all is 'The Bright Young Things', where Manson's edgy, industrial past gets a revisit by way of a rumbling, cut-up bassline, an avalanche of guitars and – praise be! – some genuine-sounding bile. As he leans into the chorus (*"We don't rebel to sell, it just suits us well, we're the bright young things"*), he sounds angrier than anywhere else on the album, but – *fucking hell* – there's a lot of gormless posturing to wade through before you reach it.

The other trouble with Marilyn Manson? We're just too used to him now, he's too showbiz, too cuddly, there's no danger any more; and same old, same old, water-treading efforts like this won't ever change that.

4

Rob Fitzpatrick

THE GOLDEN SAGE OF GROTESQUE

The wit and wisdom of Marilyn Manson

"The most outrageous thing that I could imagine ever doing is putting on a pair of jeans and going to the shopping mall for my lunch."

"As you keep getting more popular, people are continually wanting more from you and it seems to me that all they want in the end is your death."

"I pity anyone who has to spend the day with me."

"Music is the strongest form of magic."

"I hate when I go somewhere and people are smiling and laughing and having a good time. It makes me depressed."

THE MOONEY SUZUKI
Electric Sweat
(COLUMBIA)

Fun-for-a-while NYC garage

New York's Mooney Suzuki predated the explosion in new age, old-time rock'n'roll by a good couple of years, yet in the age BS (Before Strokes) they were left in the wilderness. Second album 'Electric Sweat' is their game of catch-up – the title track and 'In A Young Man's Mind' showing all the bite and sizzle we expect from leather-clad spunk rock.

But it may already be too late: 'The Broken Heart' displays what we have had externally verified as a "country and western influence" – the surest signal that middle age, and the end of rock'n'roll fun, is surely encroaching.

6

Dan Martin

GONZALES
Z
(KITTY-YO)

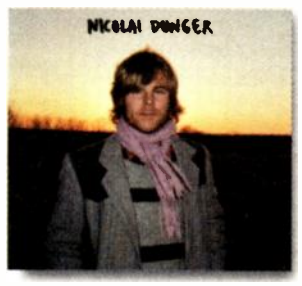
Canadian Europhile sex-monkey retools hits

'Z' is a selection of tracks from the first three Gonzales albums rearranged, replayed and reimagined, all of which hasn't stopped it being as annoying as 45-plus minutes of someone smirking and mouthing the words, "Look at me! I'm making ironic pop records!" at you.

'Decisions' and 'Variations On A Scheme' ape So Solid and Dr Dre respectively, while 'Why Don't We Disappear' longs for The Carpenters and 'Starlight' is torch-song jazz balladry. It's very *clever*, but completely soulless and ball-less to boot. Avoid.

2

Rob Fitzpatrick



NICOLAI DUNGER
Tranquil Isolation
(VIRGIN)

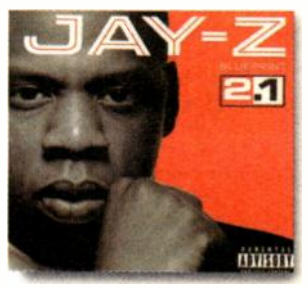
Swedish Americana. Now with added Will Oldham

Swedish alt.country troubadour Nicolai Dunger is a man with a chequered past. He flirted with a professional football career before rejecting the thrills of the beautiful game for the more understated pleasures of hillbilly folk. It would appear then that football's loss is our gain.

And an invite from kindred spirit Will Oldham to his residence in Kentucky to record 'Tranquil Isolation', might just be the best career path Dunger has chosen to date. Warm, hushed bluegrass nuzzles next to bare, skeletal rootsy Americana to create a gloriously rustic recording. Listen closely to 'Last Night I Dreamt Of Mississippi' and you can almost hear the wind rustling in the Louisville trees. It appears that Dunger has hit his stride. He shoots, he scores!

7

James Jam



JAY-Z
The Blueprint 2.1
(ROC-A-FELLA/DEF JAM)

Edited and rejigged single CD of last year's masterpiece

At first glance, this special UK edition of Jay-Z's 'The Blueprint 2 The Gift And The Curse' seems like nothing more than a generously pruned and edited version of the recent hit. Revisit the original work, however, and a more sinister picture develops. With a few notable exceptions, here's a devious attempt to rebrand Jay-Hova as a pop-friendly hit-maker, one who swears every now and then.

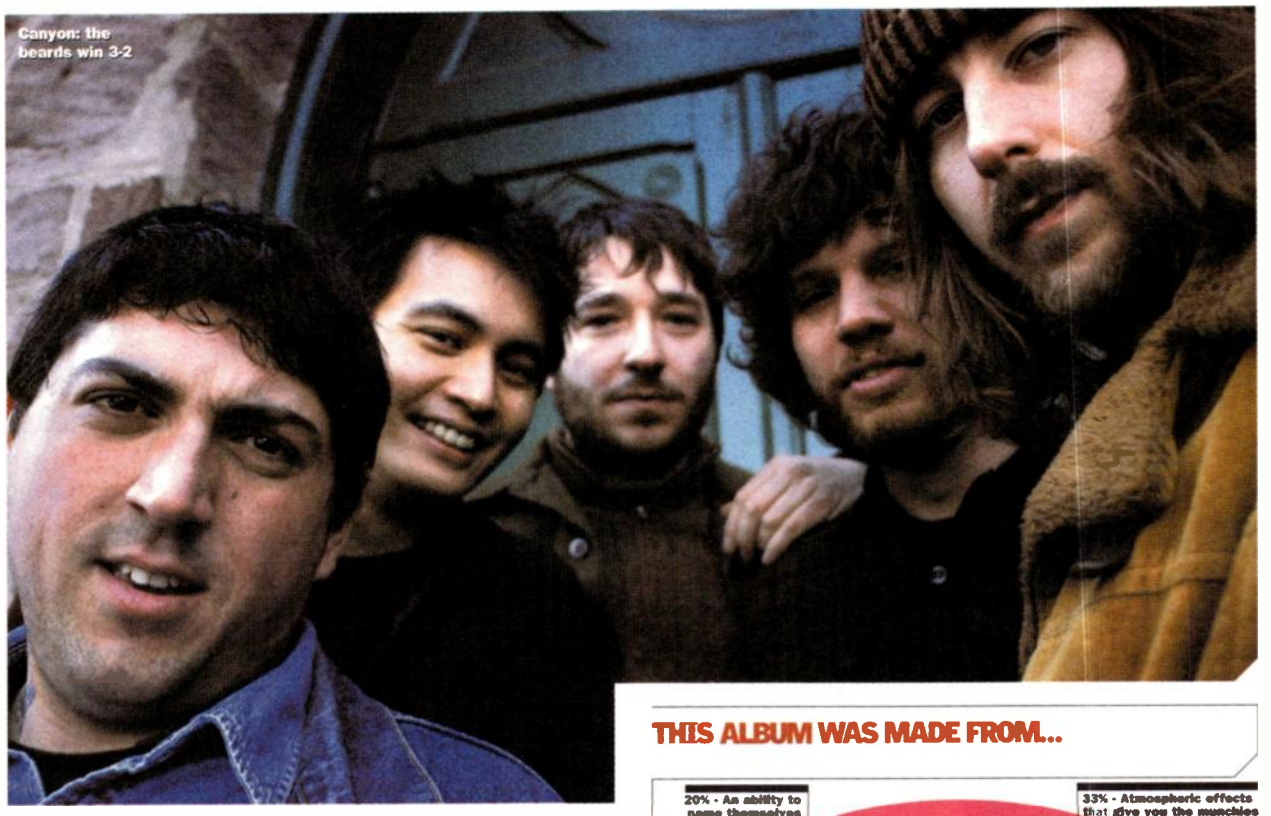
Call it a disembowelment or an act of censorship, the fact remains that almost all the tracks with any hint of controversy or references to war – internecine or otherwise – have disappeared. Now you get 'Excuse Me Miss' twice, a cast-off cut with Panjabi MC, and the most radio-friendly of Jay-Z's initial efforts. Fine, but stick to the original.

6

Dele Fadele

PROG MARCH

BRACE YOURSELVES: COMPLICATED, BEARDIE ROCK IS BACK. BUT CANYON MAKE IT COOL


Canyon: the beards win 3-2

CANYON
Empty Rooms
(WICHITA)

It's regarded in some circles as a foul four-letter word so we'll have to say it quietly. Because although Washington five-piece Canyon bathe their second album in '70s folk and country, it's also a record heavily influenced by... *prog* rock.

The level of disgust caused by uttering the word 'prog' is so great that rock hacks caught using it are often made to wash out their word processors with soap. It's not hard to see why. Early-'70s prog rockers were hideous creatures who could play complex harpsichord solos with their beards. As we all know, the soundtrack to a Friday night binge was never meant to be a waltz-time glockenspiel interlude. Hence, the movement was swiftly snuffed out by punk.

But with today's increasingly conformist garage punkers drowning in a sea of their own spew, the drifting soundscapes of Canyon actually sound more like the rebellion than the orthodoxy. Check out shimmering opener, 'Sleepwalker', which glistens around Brandon Butler's aching voice before climaxing amid a wash of toppling pianos. Elsewhere, 'Other Shore' is organ-drunk country like Gram Parsons sleeping out under the stars. Imagine a group of cowboys planting a copy of 'Dark Side Of The Moon' out in the Arizona desert. Well this is the sound that arises after munching on the hallucinogenic cactus that sprouts the next morning. It's Americana at its most sparkling and, whereas you can pinpoint similarities to My Morning Jacket, Mercury Rev and even Springsteen, it genuinely sounds like nothing else around.

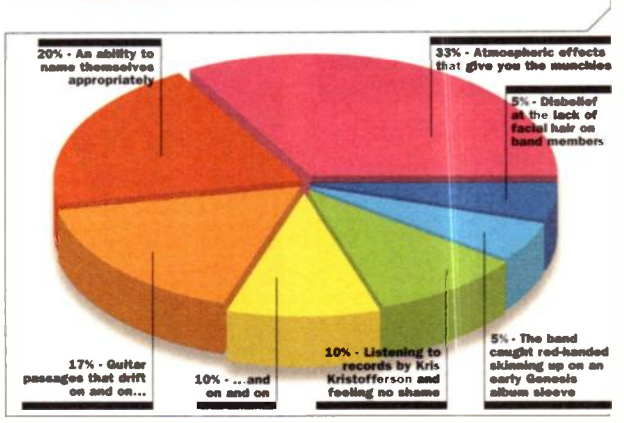
The record's lengthier moments *will* take time to penetrate. But what at first feels sprawling and unfocused soon makes perfect sense. And by the time the closing line of, *"In the end you ain't gonna die, you're always free"* drifts out over the lonely drumbeat of 'Blankets & Shields', you realise that resistance is futile.

Of course, you won't be thanking this album 12 months down the line when your new favourite band dresses like Gandalf and you can only purchase their latest opus by casting the correct spell. But for now let's rejoice in the fact that, along with like-minds Cave In, Canyon are carving something genuinely engaging from the dust gathered on your old man's King Crimson records. It's time to drop your prejudices and say 'Howdy!' to the New Prog Revolution.

8

Tim Jonze

THIS ALBUM WAS MADE FROM...


20% - An ability to name themselves appropriately
33% - Atmospheric effects that give you the munchies
5% - Disbelief at the lack of facial hair on band members
17% - Guitar passages that drift on and on...
10% - ...and on and on
10% - Listening to records by Kris Kristofferson and feeling no shame
5% - The band caught red-handed skinning up on an early Genesis album sleeve

ALKALINE TRIO
Good Mourning
(VAGRANT)

Smarter than your average radio rock

Time was, you couldn't get arrested as a melodic punk band if you didn't lace your every chord change with a bad knob joke. Alkaline Trio, meanwhile, wear suits and ties and open their fourth album with a song called 'This Could Be Love' that details being tortured and murdered by your girlfriend. Yet for all its darkness (their own biography boasts of 'world-weariness' as if it's some sort of virtue) 'Good Mourning' is rich with swerves, special moves and the ability to pluck a hook from nowhere and garrote you with it.

Meanwhile, singer Matt Skiba reaches new heights of lyrical dysfunction. More of the same then, but with tunes as catchy as Busted and a guest turn from Black Flag singer Keith Morris, perhaps it's time they had their turn at ruling rock.

7

Dan Martin

INSPIRAL CARPETS
Cool As
(MUTE)

Bowl-haired Manc garage groovers air The Big Ones

It's long been believed that the last CD pressed before God would write off this whole sorry Earth'n'humans project would be an Inspiral Carpets best of. Remembered largely for former roadie Noel Gallagher, the band had their moments, though they were all between early-1989 and mid-1990 – a time when having a haircut even the drummer from the Seeds would find laughable and a Farfisa organ so weedy it makes last season's ringtones sound impressive was, briefly, in vogue.

Early smashers 'Joe' and 'Move' still sound great, but by 'Biggest Mountain', Tom Hingley's operatic vibrato and idiot-savant lyrics had rendered them almost unlistenable and the game was up long before 1994's execrable 'Uniform'.

Fans only then, and mind the lightning.

4

Rob Fitzpatrick

KILLER MIKE
Monster
(COLUMBIA)

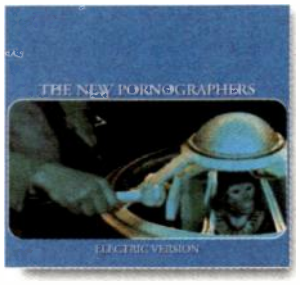
OutKast prodigy gives too much too soon

Killer Mike is a friend of cross-dressing maternal apologisers OutKast (it's his Grammy-winning rap on 'The Whole World') and he's dominating daytime playlists with 'ADIDAS' (or 'All Day I Dream About Sex') his catchy and irritatingly over-exposed single. Anyone expecting 16 more slick, knowingly referenced hip-hop numbers is going to be rightly pissed here.

The few gems of sliced-up soul are surrounded like nerds in the playground by tiresome tirades. Like the *Daily Mail*, Mike's recurrent bugbears of alcohol abuse (his own) and loose women (they're manipulative, especially toward successful musicians) feature heavily but without much insight, and the contributions of guests, including OutKast's Big Boi, can't give it the surreal touch it desperately needs.

5

Tim Wild



THE NEW PORNOGRAPHERS
Electric Version
(MATADOR)

Veteran Vancouver sextet's power pop return

A 'supergroup' featuring producers and engineers is a daunting prospect indeed. One envisages endless squabbles over EQs, with songwriting charm taking a back seat to studio prowess. Thankfully, New Pornos mainman Carl Newman and this collective of Canadian underground anti-heroes are masters of the former as well as the latter.

Imagine a more-sussed Wannadies and you're somewhere near the guitar pop bliss of this, their second LP. Newman's voice blends beautifully with the tones of Neko Case, who hits Debbie Harry heights of pop perfection (on 'All For Swinging You Around'). Add to this the contributions of 'secret' member Dan Bejar, and you have a broth not at all spoiled by too many cooks.

8

Hamish MacBain

YOU AM I
'No, After You Sir...' An Introduction To You Am I
(TRANSCOPIC)

Oz Rock forerunners get compiled

As The Vines clambered their way to pole-position among lovers of fizzy turbo-pop last year, the band, so legend has it, remained unfazed. Only when they were assured that yes, they were bigger than You Am I were they content. Such is the shadow cast by these titans of Oz rock and the splendidly named 'No, After You Sir...' tells their guitar-heavy story.

There are furious thrashes ('Junk'), psychotic garage action ('The Applecross Wing Commander') and generally more than enough melodic retro-hectic action to support hopes that their imminent arrival as (yes!) support to Craig and co will still see the strangely named ones prevail in the old country.

7

Paul Moody

NME'S PICK OF THE MONTH

What we said about the past four weeks' best CDs

BLUR
Think Tank
(PARLOPHONE)
"Blur's creative spark is undimmed."

YEAH YEAH YEAHS
Fever To Tell
(DRESS UP/POLYDOR)
"The good news is that, as debut albums go, it's terrific."

ROONEY
Rooney
(GEFFEN/INTERSCOPE)
"Bouncy pop that transfers you to a West Coast freeway."

VARIOUS
Channel 2
(OUTPUT)
"One excellent CD of proselytising punk-funk and synthetic mutant disco."

SONGS FROM THE DEF

Deftones: the perfect soundtrack to an orgy, or garden party

NU-METAL IS TAKEN DOWN SCARY NEW PATHS WITH THE DEFTONES' LATEST LP

DEFTONES
Deftones
(MAVERICK)

One thing people never mention is how Deftones make great music to have orgies to. Indeed, earlier this year, their last album, 'White Pony', provided the soundtrack to one of the most enjoyable and exciting evenings of this writer's life. Anyhoooo...

Though they often get lumped in with the dreadful likes of Korn or Limp Bizkit, Deftones are one of America's most dynamic and creative modern rock groups. Sure, they use a lot of the same one-note, downtuned riffs as the aforementioned nu-metal dimwits, but Deftones also pepper their songs with cunning devices like 'taste', 'melody' and 'emotion'.

Despite their name (which has always made them sound like a No Doubt tribute act) the 'Tones have always made consistently engaging and aesthetically acceptable records. For example, their 2001 crossover hit 'Back To School' definitely falls into the rap-metal genre, but it's still a 100 per cent great song.

So, this is the Sacramento four-piece's fourth studio album and it's another winner. It builds on the sexy, nihilistic vibes of 'White Pony' but this time it sounds like the pony's being sexually abused in the basement of an Albanian gangster-run whorehouse in Soho.

While the basic 'Tones sound is pretty much the same as before – big guitars, brutal riffs giving way to mournful, melodic Smashing Pumpkins bits and then huge choruses – Chino Moreno's singing, screaming and lyrics are more deranged and bla-zow and whaaat-the-fuuck than at any point in the band's career.

It's all good, and especially so when you consider the dreadfully safe, depressingly comfortable state of American rock music right now. With '60s retro blues ruling indie and manufactured posturing being sold to you as punk rock, you have to thank Deftones for having the skills to make a modern, commercially-viable, carefully crafted rock record that also sounds violent, deranged and desperately, incurably miserable all at the same time. And most importantly, it won't put you off your stroke during a three-way with dildos and whips.

Andy Capper **8**

PAST FORM

The best of 'Tones, the worst of 'Tones

Adrenaline (1995) **5**

Sounds really dated, so don't bother unless you've just bought the new one and it's totally changed your life. What's that on the cover? Oh, it's a douchebag!

Around The Fur (1997) **7**

The cover artwork of their breakthrough record hints at deep, dark eroticism, pointing to a future that lay beyond backstage blowjobs at Ozzfest.

White Pony (2000) **9**

Killer, psychotic sex music with big choruses and catchy melodies, and in the Chino and Maynard James Keenan team-up 'Passenger' a great rock ballad duet.

Back To School (Mini Maggit) (2001) **5**

Released for fans who wanted something to keep them going through the three-year 'White Pony' tour, this has got the great 'Back To School', as well as live shit and videos.

REVIEWED NEXT WEEK:

THE DANDY WARHOLS
Welcome To The Monkey House (PARLOPHONE)
Fresh from gorging themselves on the cash from *that* mobile phone deal, the Stones-adoring combo are back with this Nick Rhodes-produced record.

CERYS MATTHEWS
Cock-A-Hoop (WEA)
Catatonia's loudmouthed Welsh diva puts her partying on hold to release her debut solo album.

STAIND
14 Shades Of Grey (ELEKTRA)
America's biggest angst metallers return.

Welcome to the Dandys' monkey house: has someone just nicked Courtney's banana?

PANJABI MC
The Album
(INSTANT KARMA)

Debut from chart-torching MC

Let's flick to track three – to 'Jatt Ho Giya Sharabee', a song whose title does little to hint at the preposterous aceness contained within. BAM! Dur-dur-dur DUR! That's right – it samples the theme from bloody *Magnum: PI*!

'The Album' hovers between east and west, sublime and ridiculous, fierce innovation and well-worn cliché, often all at once: 'Jogi' starts with an excruciating *"Ladies and gentlemen, put your hands together"* sample but swerves into a floorfilling epic before finally collapsing in a polite round of applause. Most refreshingly, 'The Album' refuses to take itself too seriously. By the time Jay-Z promises to put his snake on us on his remix of 'Mundian To Bach Ke', we've got a sophisticated, defiantly global album which grows with every listen.

Peter Robinson **8**

FOG
Ether Teeth
(NINJA TUNE)

Beguiling atmospherics with added turntablism

If the Blair Witch had been benign, she might've had 'Ether Teeth' in her record collection. There's a schizoid backwoods air about this second album from Minneapolis-based Andrew Broder. What this actually means is a lot of bitty samples of strange voices and bird tweeting underpinned by glowering organ washes and gothic atmospherics. It could be Grandaddy in the midst of a nervous breakdown, and is saved from being utter pretentious wank by the fact that Broder comes from a hip-hop background.

This means that "What-A-Day' Day' is enlivened by turntable trickery and dustbin-lid drums, while the creepily compelling 'No Boys Allowed' sounds like a zombie marching band.

Be afraid. Be a teensy bit bored at times. But don't dismiss.

Christian Ward **6**

THE BLUETONES
Luxembourg
(SUPERIOR QUALITY RECORDINGS)

Britpop charmers still plodding on. Just

Back in '95, all you needed was a cheeky smile and a copy of *The Stone Roses: Easy Guitar Chords* to politely rock the charts. It worked for The Bluetones but nobody expected them to last this long. And so, with most of their peers having long returned to their day jobs serving up pie'n'mash in Camden, The Bluetones bash out another album which sounds much like their previous ones only rawer and with a slight electronic pulse.

Of note here are the *"So come on!"* shouts of 'Fast Boy' (it's the MC5 in diapers!) and the fuzzy chug of 'Never Going Nowhere'. But the rest lacks the jangly melodies that once made the Bluetones worth loving. And if you ain't got the tunes, no guitar band can really survive on manners alone.

Tim Jonze **5**

MOS EISLEY
The Get Up Set
(BEAUTIFUL PIGEON)

Spunky Geordie power pop

There's a bit of a do happening up north right now. First Sunderland's Futureheads gatecrashed the party with their quirksome agit-pop, and now, with their debut LP in tow and just in time to serve the nibbles, here come Newcastle three-piece Mos Eisley. Could someone pass *NME* the sausage rolls?

As spunky as Evan Dando's bedsheets and as eager to please as the man himself, the tunes roll in thick and fast. 'Eisley Vs The Mountain' takes the wit and flair of '70s college rock pioneers Big Star and hurls them against Spector's Wall Of Sound, while new single 'We Are Solution' is the great lost Buzzcocks song. But with trumpets. All of which suggests that the brightest of futures is inevitable, and that the party in the north is only just getting started.

James Jam **8**

PINK GREASE
All Over You
(HORSE GLUE)

Sheffield: the new Williamsburg, apparently

Pink Grease are six sax-toting Stax bandits who must've been born on a leyline between the Sheffield Leadmill and Iggy's favourite New Yoik lizardskin trouser emporium. Like a slightly hysterical wedding reception in CBGBs in 1979, the six ramshackle, funkoid tracks of their debut mini-album skank from the sublime sex garage lusts of 'The Nasty Show' (*"I wanna fucking die for you/I wanna die fucking you"*, warbles Rory Lewarne, while his band make like Rocket From The Crypt gang-banging their brass section) to the frankly ridiculous 'Suzie', an utterly shit comedy version of '50s doo-wop.

The thin line between genius and twatting about in basements is trodden ardently for the full 20 minutes. The genius pips it.

Mark Beaumont **7**

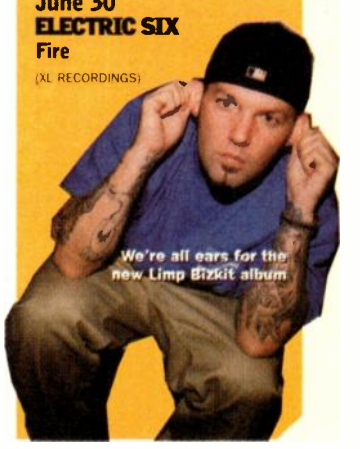
FORTHCOMING RELEASES

June 2
STEREOPHONICS
You Gotta Go There To Come Back
(V2)

June 9
RADIOHEAD
Hail To The Thief
(PARLOPHONE)
NME said: "The best moments are when Thom Yorke opens up a more personal and overtly emotional side." **(7)**

June 16
LIMP BIZKIT
The Search For Teddy Swoes
(INTERSCOPE)

June 30
ELECTRIC SIX
Fire
(XL RECORDINGS)


We're all ears for the new Limp Bizkit album

SINGLE OF THE WEEK

'Fool' fighters: stand well back, readers, Martin 22-20 (right) just lit the blues touch paper

22-20S
Such A Fool (HEAVENLY)

Holy smoke! Forget all that unhelpful media hype about being the most important Brit-rock band all century: 22-20s are far better than that. Because in just three minutes and 25 seconds of molten-acid Yardbirds guitars, backfiring drum-rolls and the best blues yelp since the deadly Stripes virus hit the planet, 'Such A Fool' marks out this Lincoln three-piece as unquestionably the most exciting rock'n'roll rumble since the Gallagher brothers hit the charts. *"You hurt the ones you love the most/Every time you lose your head"* sighs Martin Trimble and, incredibly, UK blues-rock has regained its deadly energy once more. Lincoln: you are officially cool. ***(PM)***

JET
Dirty Sweet EP (EAST WEST)

Oh yes! Find The Datsuns' 'Harmonic Generator' too complex? Look no further. One glance at the cover is enough to show you that Jet mean business. The band scowl back at us from within a variety of AC/DC, 'Disco Sucks' and Rolling Stones T-shirts. Wearing your influences on your sleeve has never been taken *this* literally before. But what a noise! 'Take It Or Leave It' is a brainless stomp that wishes it was 'Highway To Hell'; 'Move On' dreams of being 'Wild Horses', and the overall effect is enough to make anyone want to deck out their living room like the woozy back lounge of a tourbus trundling up the M1 at 3am. Where they're going, who knows, but it'll be quite a ride. ***(PM)***

THE EIGHTIES MATCHBOX B-LINE DISASTER
Chicken (NO DEATH)

Ever wondered what music they play in Turkish brothels in Hades? Well, wonder no longer. Hell-bent on shock, awe and yet more shock, the Disaster squeeze another slab of sinister shimmy rock out of the painfully brilliant 'Horse Of The Dog' album. But 'Chicken'? Far from it. This record is without doubt first toughest in the infants. It pulls your hair, kicks you in the stomach, makes impressive attempts at gouging your eyeballs out, phlegms on you and disses your mum. And you love it. ***(LC)***

MINT ROYALE
I Don't Know/Dancehall Places (FAITH & HOPE)

Their quirk-pop thunder stolen by Junior Senior, the Royale strike back with two of the best tracks from their smart 'Dancehall Places' album. The former's a glitter-dazzled disco stomp, the latter a wonderfully affecting folktronica collaboration with Sub Pop's own shockingly undervalued Springsteen, Damien Jurado. A pretty faultless package – if only one of them was fat, gay and Danish, the Top Five could be their playground too. ***(CW)***

DEFTONES
Minerva
(WEA)

Hallelujah, the Deftones are back! "We planned on lying low for six months," burbles singer Chino in the press release, "but the music kept pouring out." And, believe it or not, such epic work rate in the stadium mines appears to have paid off. Because 'Minerva' is a towering slice of turbo-rock pitched somewhere between the Smashing Pumpkins' demonic sludge-metal and peak-period Ride. Only better. *"God bless you all!"* wails Chino, like a man who's seen the blueprint to world domination and found his name on the roll-call for 2003. Salute their improbable majesty. ***(PM)***

THE APPLICATORS
The Applicators EP
(B-UNIQUE)

After various girl groups named after the female anatomy (yes, Hole and The Slits weren't talking about unfortunate gashes in their new dresses) it was about time that Tampax Chic reared its pissed-off head. So get ready to stem the flow with Texan power-punkers The Applicators. Opener 'U Got It All' is Elastica at their unimpressed best with a Trinny and Susannah-style makeover by Kenickie and 'Bad Infection' is 'Smash'-era Offspring's evil sister. 'I Don't Bleed' though, is obviously a big fat lie; these are real women, who not only bleed, but rock. Deal with it boys. ***(LC)***

VIRGIN LOVES

CD Single £2.99, 12" £2.99

Clipse Feat. Faith Evans
Ma, I Don't Love Her

Out 12 May

Blessed with the amazing vocals of R&B star Faith Evans, this bitter-sweet urban classic has already made an impact on dancefloors on both sides of the pond. Produced by The Neptunes, it's set to be one of the crossover smashes for summer 2003.

Out 12 May

Turbonegro
F**k The World

Possibly the most threatening rock 'n' roll act to ever leave the fjords of Norway, Tubonegro cook up an insane slice of the heavy stuff on this great new single. Includes the previously unreleased live version of Are You Ready For Some Darkness.

CD Single £1.99, 7" £1.99

SIGUR ROS
Untitled (FAT CAT)

More music to melt icecaps to from angst-ridden 30-something faves Sigur Rós, a band so deep they haven't got time to think up song titles. 'Untitled' is so downcast it could make a rollover lottery winner trade it all in for a glass of barley wine prior to a date with the firing squad. Phew. Those aftershow parties with Thom Yorke really must be something... ***(PM)***

THE ZUTONS
Creepin' An' A Crawlin'

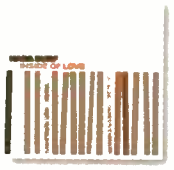
(DELTASONIC)

Like a downcast James Skelly jamming with The Bandits during a power cut in a jazz club, 'Creepin' An' A Crawlin'' is a creepy tale of paranoia (*"I was only crawling 'cos I broke my back"*) that slithers to a close aided only by an acoustic guitar and the ghostly rattle of a tambourine. Whatever they're putting in the Mersey these days, we want some of it. ***(PM)***

CAVE IN
Anchor (RCA)

A sleek pop-metal Exocet this, one of the better cuts from their big, shiny, Foo Fighters-shaped 'Antenna' album. Some terrible lyrics, though: *"Every migraine feels like wearing a crown of thorns"*. Sorry, *migraine*? Since when was a migraine a legitimate rock'n'roll ailment anyway? Does their rider go, 'tequila, smack, ten ladyboys, oh, and some Nurofen'? Are we reading too much into this? ***(CW)***

NADA SURF
Inside Of Love (HEAVENLY)



What Nada Surf need is a box of Prozac, a nice girlfriend or two and a big bloody piss up with some mates down their local. But we all know they're going to insist on whingeing so lets just leave them to it, though with melodies like this, who needs friends? ***(LC)***

GIRLS ALOUD
No Good Advice (POLYDOR)

Either the six songwriters behind Girls Aloud have got the knack for writing class pop songs, or, well, they've just got The Knack. Their 1979 pop punk standard 'My Sharona', has been raped, pillaged and probably had its little straw hut burnt down, and no amount of hi-NRG choruses, Nag Nag Nag haircuts and BacoFoil stage costumes will change that. ***(LC)***

THE VESSELS
Don't Waste Your Time

1ST REVIEW

(GRAVITY)

Kingston's (polite) answer to The Coral arrive on these pages with a jangling pop song in the grand tradition of Teenage Fanclub which rattles along so elegantly you're convinced you've heard it a million times already. Better still, it's exactly three minutes long, which suggests that with a little encouragement The Vessels will soon be showing off with the best of them. ***(PM)***

TLC
Hands Up (ARISTA)

Oh dear. Once a truly pioneering girl group, TLC are, in 2003, resorting to a career salvage, Richard X-style. There's not much Rich can do for 'Hands Up',

a melodically-slight club fable, except make it sound a bit like Mis-Teeq's 'Scandalous'. It's good and everything, but this is TLC – they should've ruled the world, but now they're mere curios. Tragic. ***(CW)***

OCEANSIZE
One Day All This Could Be Yours EP

(BEGGARS BANQUET)

With George Bush's finger still hovering over the 'Detonate Planet' button and Sars about to engulf the world, it is nice to know Oceansize are here to restore our faith in the natural order of things. As befits Manchester bands with po-faced names, they supply us with waves of satisfyingly rain-sodden guitars in 'One Day All This Could Be Yours'. In such troubled times, strangely comforting. ***(PM)***

P-NUT
The Don

1ST REVIEW

(CHEEKY)

Alongside Fallacy producer Fusion, P-Nut's another UK studio bod ready to take on Dre. 'The Don' rides on hefty bass thuds and a Middle Eastern string sample, creating a spooked-out vibe a level above most British hip-hop. Shame NYC rapper Shells' rhymes are so lame, but the excellent Stepforward mix takes most of them off. ***(CW)***

TURBONEGRO
Fuck The World

(BURNING HEART)

It's 4am, and your correspondent reaches for the final single in this week's pile. It is the new seven-inch from Scandinavian schlock-rock überlords Turbonegro. A ghostly chord sequence starts up. Mighty warlike

galleons of glam guitars and Wagnerian strings sail into view on a tidal wave of lunatic rock power. Singer Hank Von Helvete then groans *"I'm feeling good 'cos I heard/Denim's back in style"*. Turbonegro make The Darkness look like Mull Historical Society and arrive on these shores to wipe out any remaining indie-resistance in May. See you by the longboats. ***(PM)***

FORTHCOMING RELEASES

May 26

KINGS OF LEON Red Morning Light
MULL HISTORICAL SOCIETY Am I Wrong
BUSTA RHYMES FEATURING MARIAH CAREY I Know What You Want

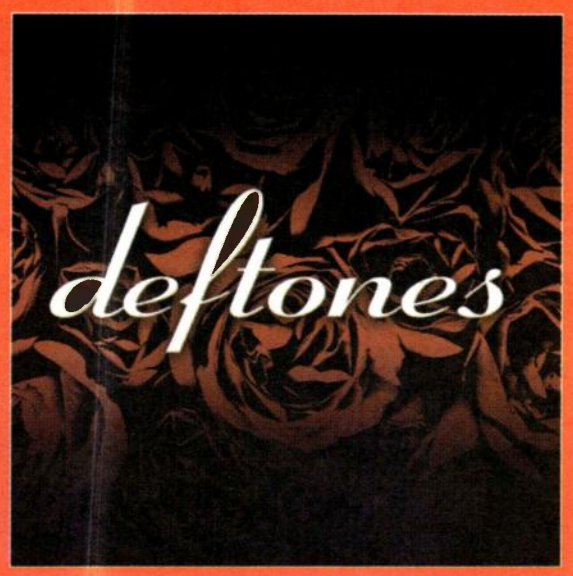
June 2

MARILYN MANSON Mobscene
TURIN BRAKES Average Man
!!! Me And Giuliani Down By The School Yard (A True Story)

REVIEWED NEXT WEEK:

STEREOPHONICS Madame Helga
RADIOHEAD There There
RED HOT CHILI PEPPERS Universally Speaking

SINGLES OF THE WEEK



CD Single £1.99, 7" 99p

Deftones
Minerva

Out 12 May

Taken from the band's forthcoming self-titled album, this excellent new single from the much-lauded Deftones conclusively proves their unique, boundary-defying songwriting prowess.

Out 12 May

Less Than Jake
She's Gonna Break Soon

Full of furious energy and fiery originality. This single is pure punk with the fun of rock and the enduring values of pop craftsmanship.

CD Single £1.99, 7" 99p

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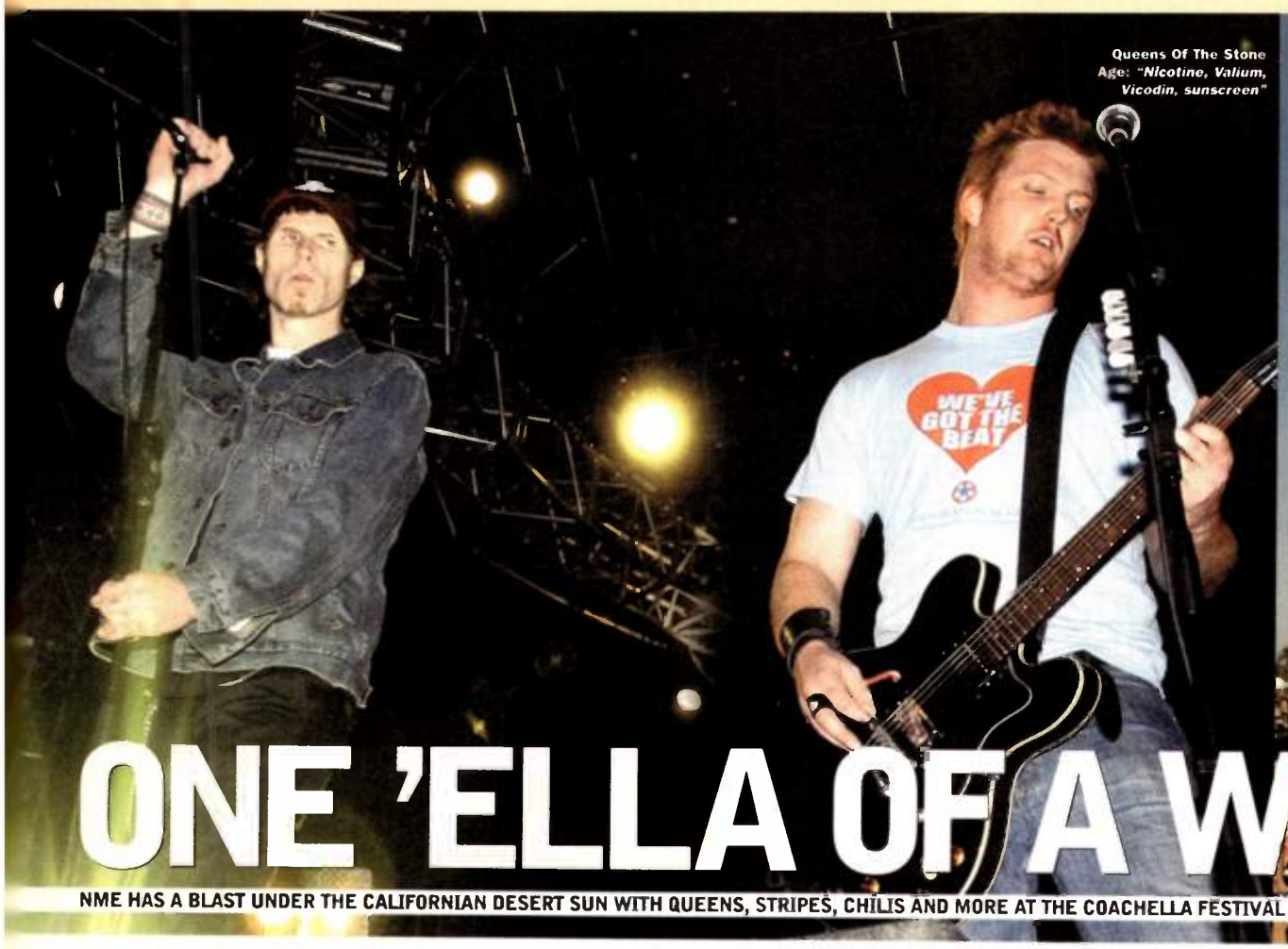


Queens Of The Stone Age: *"Nicotine, Valium, Vicodin, sunscreen"*

Howlin' Pelle: hosted a personal special desert edition of *What Not To Wear*

ONE 'ELLA OF A WEEKEND

NME HAS A BLAST UNDER THE CALIFORNIAN DESERT SUN WITH QUEENS, STRIPES, CHILIS AND MORE AT THE COACHELLA FESTIVAL

COACHELLA VALLEY MUSIC AND ARTS FESTIVAL

Empire Polo Field, Indio, California April 26-27

THE CONQUERING HEROES

Last year, **Queens Of The Stone Age** played a tent at Coachella mid-afternoon. Dave Grohl drummed. They were ace. This year, it's the main stage, last but one to the Beasties and they are absolutely fucking awesome.

"Good to be home!" bawls Josh Homme as he surveys the desert stretching miles away to the mountains. Sounds like he means it. Queens are magnificent, the perfect rock machine – tight, hard and funky from a month on the road. Nick Oliveri leers like the addled memories of illicit past nights not unlike this one, dry gulch generator parties on peyote and beer under the eternal star blanket of desert sky. Its glorious litany of pharmaceuticals blasts us grinning and shaken back to the bar.

It doesn't get any better than this – joyous, mean and criminally loud. Queens have now officially joined the rock gods in Valhalla. Next year: top of the bill.

BEST DRESSED BAND

You knew it would be **The Hives**, right? Sorry to state the bleeding obvious but when it's hot enough to blister the skin off your back, you gotta give it up for those who are prepared to sweat to stay cool.

Black shirts, white ties, "all the way from the icy north of Sweden to the hot and plastic

It doesn't get any better than this – joyous, mean and criminally loud

a demon laying down the granite grooves of 'Go With The Flow'. Homme leaps up on the stacks and swivels his hips during his solo in 'The Sky Is Fallin''. Even that raddled cadaver Mark Lanegan, usually still as a statue onstage, is swaying in this onslaught like a hermit caught in a badlands hurricane as he declares his harsh mantra, over and over, *"You live 'til you die"*.

"This is a love song, dedicated to you, my home town," Homme bellows before a vaudevillian 'Feel Good Hit Of The Summer'. It's a fitting end, a song mined from California" is how the huckster Howlin' Pelle Almqvist sells his schtick to the crowd and we lap it up like free Jack'n'Coke.

"I have heard," Pelle tells us, "that Californians are L-A-Z-Y people. Lying on your backs with your P-I-N-A C-O-L-A-D-A-S. Well, I salute you."

It's fucking ludicrous but it's fun. No new songs, though. Looks like The Hives are content to be flogging their gleaming back catalogue of goofy garage gems for some festivals yet. Coming soon, then, to a stage near you. MOTed until the end of the year.

Several previous owners but in pretty sound nick.

LIKE COALS TO NEWCASTLE...

...Or dope to California or whatever the US equivalent might be, this is crazy. The **22-20s** have come all the way from Lincoln to play back the blues to the land that bore it. Eased into a mid-afternoon slot in the Mojave Tent which was packed mere minutes ago for The Von Bondies, no-one has the faintest idea who they are and they play to virtually no-one. Not that any of this seems to trouble Martin Trimble, who, eyes squeezed tightly closed behind a lank fringe, is trying his doggone best to be possessed of the Devil's music.

Hot Hot Heat: stunned fans with their invisible toilet routine

They play some new stuff and it sounds, like, 100 years old. They play some other stuff and it *is* 100 years old!

Now this is not to say that Trimble can't play guitar or that the 22-20s don't do as tight a 'King Bee' as ever, but it's all so... straight. There's no Stripes vaudeville, none of the Bondies' cool voodoo glamour. There is, in fact, just pure blues as played in bars nightly the length and breadth of the US of A.

The new purism. Is it enough? We wouldn't bank on it.

THE NOO WAVE OF NOO WAVE SET OF THE WEEKEND

The sole time the Mojave Tent can't cope is for the aptly named **Hot Hot Heat**, who have done sterling work on the gig circuit in this area and whipped up a kinda noo wave revolution all of their own.

Steve Bays is the subject of much screaming idolatry as he skips in and out from behind his keyboard to pucker up to the crowd and ply the 'Make Up The Breakdown' LP. It's steamy, hyperactive stuff and superstardom seems assured.

THE COOLEST BAND IN COACHELLA

It's sweltering inside the Mojave Tent but you wouldn't know it looking at **The Von Bondies**. Cool as fuck. Marcie Bolen wears sky-blue hotpants, her hair's flaming red and she positively glowers. Carrie Smith's in a suit, statuesque to the left while Jason Stollsteimer does the testifying knee-drops thing. This is voodoo Detroit style.

When they do address the crowd it's to inform us they've been holed up in Sausalito with Jerry Harrison of Talking Heads and Modern Lovers fame, making a new record. Then they play us some of it and it's stunning. 'Tell Me What You See' is glammy thrash, 'Social Drinker' as crazy as vintage Cramps.

They finish with that old club roaster 'Take A Heart' and suddenly Detroit *owns* LA.

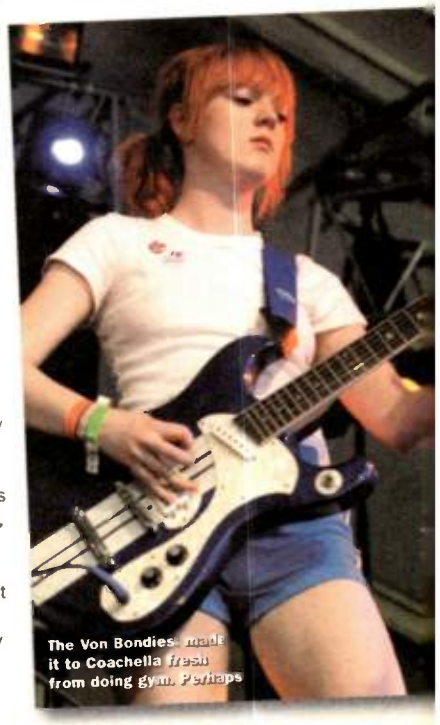
THE BIG TIME ARRIVAL

The poster band of the weekend, **The White Stripes** are staring out at us from just about every magazine cover on this continent. So are they tense about delivering on the mainstream hype? Are they fuck!

After a stuttering start where brother Jack stops the show to complain his sound onstage is like "aeroplanes landing", they are WOW! 'You're Pretty Good Looking (For A Girl)', 'Dead Leaves And The Dirty Ground', '7 Nation Army', 'In The Cold, Cold Night', 'Jolene'... all the greats are performed with maximum drama, Jack bowing, scraping and screaming silently at Meg within a howling storm of feedback.

Make no mistake, the Stripes give good festival. By necessity, their set's shorter than the recent UK shows and all the better for it. The schtick doesn't have time to pall, the energy never flags and there is a scary theatrical focus, as if there is some personal private play being re-enacted between Jack and Meg that we can witness but are never meant to unravel. Clever Jack to keep the mystery intact, even under the media microscope.

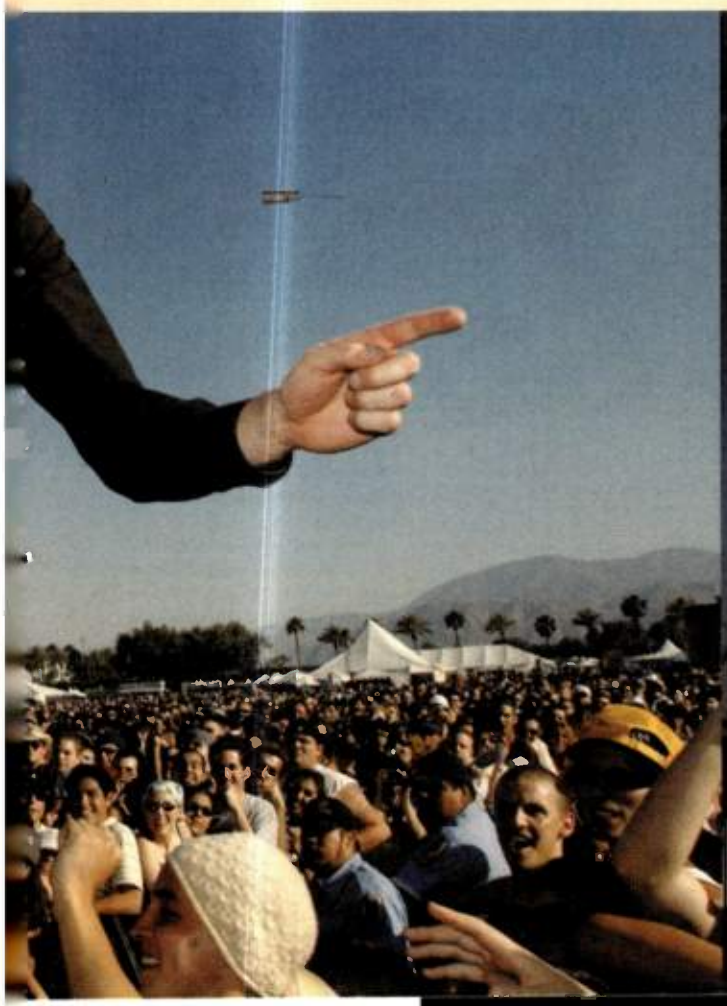
Vanity Jack, who has been holding court backstage all day, all puckered and powdered and pomaded up to the nines, stops the show at one point and admonishes us to "take a whiff, take a whiff, take a whiff on me". Why? Why not? The White Stripes can do anything they goddam please because, in case you haven't noticed, they totally rule.



The Von Bondies: made it to Coachella fresh from doing gym. Perhaps

PHOTOGRAPHY: SEBASTIAN ARTZ/JON STERN/JOLIE LASH/LFI

COACHELLA



The White Stripes: note Jack's comedy 'leg disappearance' kecks

THE GODFATHERS

Fresh off a European tour with The Mars Volta, the **Red Hot Chili Peppers** are borrowing a trick or two from the At The Drive-In alumni. It's no surprise that Anthony Kiedis and his funk-rock institution begin their headlining slot for day two of this year's Coachella with the type of raw jamming the Volta unleashed on the very same stage hours earlier. "They're the future of music," Kiedis tells the crowd.

Then the band focus on their own newer sound. Save for 'Suck My Kiss' and 'Give It Away', the band bounce through a set of newer material from 'Californication' and last year's 'By The Way', including the latter's title track and 'Universally Speaking'. Guitarist John Frusciante is especially on point; when Flea runs into technical problems, Frusciante belts out a '50s doo-wop number, one of the most endearing performances of the weekend.

Guvnors.

THE COMEBACK, ER, KIDS

Been a long, long time since we last saw the **Beastie Boys** and the whole wide world has gone and changed. No longer the most famous white boys in the hip-hop universe – a certain Mr Marshall Mathers has stolen that crown – and even the whole rock/rap crossover pioneered by da boyz has Limp Bizkited to a standstill.

So do the Beasties really matter any more? Do they have anything left to bring to the party? Their long-threatened new album shows no sign of dropping. their anti-war snippet posted on the web was a half-formed thing – all heart, scant finesse – and this show, it is whispered, is merely a warm-up for some Tibetan benefit in Japan.

So here they are and they sound... uh, quaint. Like folk music or something, a throwback to more innocent times. Sure 'Root Down', 'Sure Shot' et al retain a certain swagger but what we get more of is not so much Beastie Boys as Beastie Men – responsible, sensible types who tell us not to crowdsurf in case we hurt one another, not to crush down the front and to, y'know, act like good human beings and "love each other tonight".

Cool and all, but this is not really what this crowd wants to pack them off home. They came for a toga party and got, instead, a lecture on why the Iraqi war is wrong, why America is the world's bully and why the United Nations should now take charge (being careful to state that these are not anti-American statements and that the Beasties respect the troops out there fighting).

Again, all well and good, but it's late and it's dark and we're drunk and... dude, where's my car?

RHCP: doubtless sound-tracked plenty of Californication

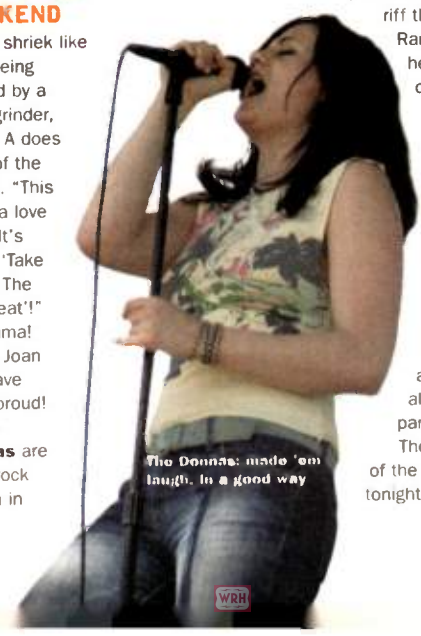
Beastie Boys: "Shit, what rhymes with Iraq besides 'totally wack'?"

JOKE OF THE WEEKEND

With a shriek like cans being opened by a meat grinder, Donna A does most of the talking. "This one's a love song. It's called 'Take Me To The Backseat'!" Oh mama! Would Joan Jett have been proud!

The Donnas are glam rock reborn in a dusty parking lot somewhere out west behind an Arby's on Interstate 10 and they know how to talk hot, love nasty, fight dirty and leave.

There's no messing with hearts and flowers and the crowd is utterly smitten. Beer for beer, punch for punch, riff for riff these Ramonettes are here to duke it out with the dudes and then Donna F says: "Wanna hear a joke? Well, d'ya WANNA? OK. How d'you know if Michael Jackson is having a party? 'Cos of all the tricycles parked out front!" They're the talk of the trailerparks tonight.



The Donnas: made 'em laugh. In a good way

NATURAL BORN THRILLERS

Outside it's damn near 100 degrees Fahrenheit, but it's raining in here. Raining sweat. Great salty drops are dripping on our heads from the canvas roof of the Mojave Tent as some seriously dirty ragged funk workouts emerge from the wilful cacophony being brewed up before us by New York's finest avant-punk-jazz whatevers **The Rapture**.

Their boggle-eyed, awkward, whiney exhortations to *"Open up your hearts"* are the most fun of the day so far until you hear *that* voice, the psycho jailbait singsong just to your left. You've heard it before but you can't quite place so you turn and look... straight into those dreamy, not-quite-right eyes.

You must have flinched because she smiles, that scary, come hither, I'm-about-to-gut-you smile. It's Juliette Lewis! It really is! It's Juliette Lewis, and she looks as freaky deaky bad news you'd die for, just like she did in *Natural Born Killers*. What do you notice? She's small, bony, dresses real bad. Turquoise and purple to match the crude purple heart tattooed on her shoulder and the turquoise tattooed mess that half sprawls up her back from her jeans. Lucky Brand by the way, in case you were wondering.

The Rapture finish a song and start in with the clipped guitar and cowbell. Juliette whoops and wriggles to reach an insect bite that's flaring red on her shoulder. Then she's gone and you're left with a grin and the memory of a perfect moment which you're carrying with you next day when who should you see, flailing his way down to the front to drink in **Jack Johnson**'s insipid stoner rock? None other than Woody Harrelson. Whooo, too trippy baby!

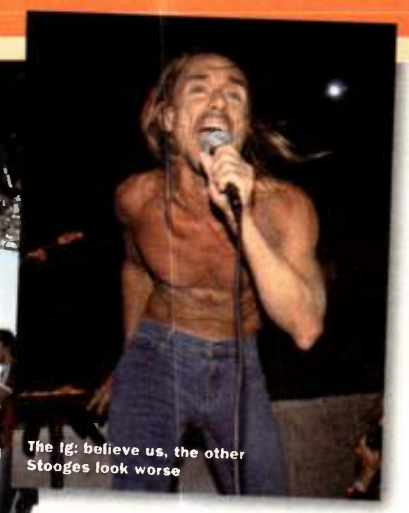
CONTINUES OVER

En-Raptured: Juliette Lewis

COACHELLA

Hairs apparent to the Chilis' crown: The Mars Volta

NERD: "Hands up if you think that Kelly's barnet (inset) makes her look like Jack after a night out in Hollywood!"



The Ig: believe us, the other Stooges look worse

FROM PREVIOUS PAGE

THE MOST INTENSE MUTHAF—ERS IN TOWN

Quick history lesson. Just north of these parts, in the '60s, there was a band called Quicksilver Messenger Service who were all fucked-up on drugs and liked messing with guns. Most of the time one or another of them was banged up but, on the rare occasions that they found themselves all at liberty together, they played mad blues jams that did for Bo Diddley what John Coltrane did for jazz.

Today their spirit rises in **The Mars Volta**. What a fuckin' band, man! Stratospheric as prime Jane's Addiction, shit stir-crazy as System Of A Down, agile as Woodstock-era Santana and sexy as... well, you gotta go way back to pre-bozo Jim Morrison to see sex on legs like Omar Rodriguez and Cedric Bixler. Snake hips, Afros, licks like lightning, a monstrous metal maelstrom of boundary-breaking magic. The chicks were melting man, *melting*.

THE "MAKES YOU PROUD TO BE BRITISH" BAND OF THE WEEKEND

"Thanks for coming back!" yells the punkette down front. Carl Barât studiously ignores her, inserts his thumb in the top of a beer, shakes it up and showers the first three rows while Pete Doherty, looking mighty perky in his Cockney titfer and Angry Young Man shirt, encourages a stage invasion.

"C'mon we need some 'elp up 'ere! There's only three security guards! C'mon!"

This is significant because this is **The Libertines**' second crack at playing this festival. The plugs were pulled on their Mojave Tent headline set after two songs last night because the show was breaking curfew. Apparently some aggro ensued and The Libs were labelled, like, the festival bad boys.

Fuck it though. While the Beastie Boys were halting their set to advise people not to crowdsurf because they might hurt each other, and while Damon Albarn told the crowd that he would not shower them with his water bottle because it seemed like a "frivolous gesture" in the desert, The Libs are up for a bit of irresponsible. Pete hauls out a pair of stout-looking dudes and a couple of Cali rock chicks clamber up, Carl strips off his shirt but keeps on his tie and it's pogo-ago-go to the glorious end.

The UK Strokes? Stranger things have happened, dude.

THE EMOTIONAL HIGH

"Let's get emotional." That's what Pharrell Williams says as he pours his VA cool like silver over the roasting Saturday audience.

"If you love anybody and they're overseas fighting right now and you want them to come home real soon and safe, let me hear you say 'YEAH!'"

A hell of a lot of people say "YEAH!" Pharrell tells us this is for them and **NERD** ease into a chilling 'Provider', his saga of cocaine dealing as the sole means of putting food on the table transformed into the drama of a soldier's life whose dirty job is killing Iraqis. *"Someday,"* he croons, *"all the wars will be over, all the bombs will be over..."*

Everybody sings along.

HAIRCUT OF THE WEEKEND

Kelly Osbourne's blonde coxcomb, no contest! Kelly is hanging out sidestage with her buddies when Pharrell Williams spots her and invites her up with NERD for their finale, 'Rockstar'. He skips out. "You all know who this is, right? C'mon Kelly, grab a mic!"

But there is no mic and, as the band start up, she first does a little self-conscious jig, then rushes to the wings and hauls out one of her Hollywood ladettes to waltz with and then they, uh, sit down on the drum-riser and uh, skulk off after the first chorus. As a celebrity turn it's a disaster. Top hair, though.

THE SCORE DRAW

Last year's Coachella score draw was, strangely enough, Oasis, who were taking one last shot at America. They came on to headline after the Prodigy and half the crowd went home. The rest saw the band play out their new, not-bad album and a few old hits.

So hello, **Blur**. Ironic that Damon should find himself in the same situation. Sandwiched between the hyperactive (The Hives) and the utterly awesome (QOTSA), Blur are... a bit lost really. A bluster of British eccentricity, charm, and sheer boneheadedness somewhat ill-dressed and out of place under the swaying palm trees. Damon in a suit jacket, dapper again after his tramp period, Alex like a handsome 'Nam vet bum in bare feet.

This crowd want a good time but Damon doesn't want to give it to them. Well, not entirely anyway. Out of a duty to entertain we get a sulky 'Beetlebum', a flabby 'Girls & Boys', a downright perverse 'Trimm Trabb' (who the fuck would ask for that?) and the only one CA is really waiting for – woo hoo! – 'Song 2'.

But we also get the new stuff. The opener, 'Ain't Got' is by turns melancholic, lush and, when the funk kicks in, a gas. 'Out Of Time' is a lovely moment of peace and reflection among the mayhem, 'Crazy Beat' is scrambled junk, the limp 'Ballad For The Good Times' the single most lame, inexplicable and inappropriate climax to a set most of these people will ever witness. Even Damon's singular inability not to write a moving melody has escaped him here.

Then there's 'Brothers And Sisters', Damon accusing us of all being drug-takers, telling us to *"rebuild your lives"*. It's the Feel Bad Hit Of The Summer, partly great and partly preposterous. Typical Blur 2003.

THE RESURRECTION

Let's get cynical: **Iggy Pop**, right? Legend. But being a legend don't necessarily bring home the bacon. If Ig had a dollar for every good review, he'd be one happy millionaire. But words of praise don't always translate into record sales and all the critical plaudits lavished on the great man's every album since gawd knows when ain't exactly putting the down payment on the retirement home.

So what does Ig do? He takes some sound business advice and reforms his original, most legendary band, **The Stooges**, announces they're about to record together and, wham, suddenly he finds himself second from top of a bill that, y'know, he might normally expect to be halfway down.

So far so good. So here they are. And Iggy... well, Iggy looks great, everyone knows that. He's the most handsome muthaf—er on the planet. But The Stooges... oh, man. These are some *old* dudes and they're creaking a bit when it comes to cranking up the snot'n'spunk testosterone.

'Dirt', 'I Wanna Be Your Dog', 'TV Eye', 'No Fun'... they huff and they puff and they trot them all out. And they sound OK too – though it's not as if Iggy hasn't been trawling these songs around the festival circuit for years anyway. But you gotta close your eyes to really enjoy because even the dumbest fuck must see that playing stuff like '1969' with these grandads is ludicrous. *"Next year I'll be 21..."* sings Ig. In your dreams, baby. In your dreams.

HAPPENING OF THE FESTIVAL

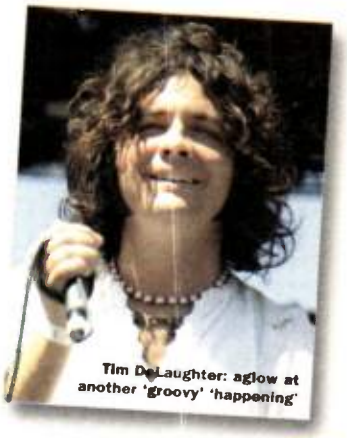
Oh yes, **The Polyphonic Spree** must have thought they'd died and gone to Heaven. Only a few miles from here, back in the '60s, Charlie Manson and his crazed hippy cult fired up the dune buggies, came crawling out of the canyons like filthy death Beatles and did infamous and most terrible murder in the petrified heart of Hollywood.

Any grizzled remnant of that time stumbling upon the Spree at Coachella would be forgiven for fucking freaking right out at the sight of this squeaky clean clan singing hymns to the sun. Too squeaky clean. Weird squeaky clean. So much joy just can't be right. Right?

Today Tim DeLaughter and his beautiful troupe positively radiate vibes so pure and high that they convert hordes of unsuspecting California youth to their cause, whatever that may be. Theatre? Religion? A joke? A philosophy? Who the fuck knows, but Uncle Tim wants you for his sunbeam and resistance before this magnificent outpouring of energetic innocence under God's wondrous fiery orb is just not an option.

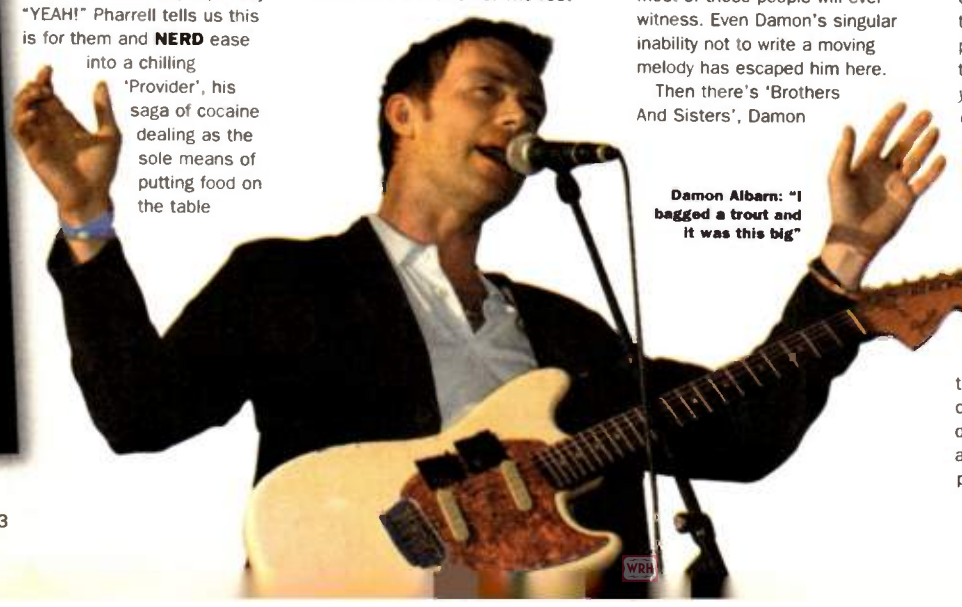
We are singing along to 'Soldier Girl' and beating air tambourines before we even know it. Some of the people here are tripping. They will never come back. Oh yes, we are all Tim's children now.

Steve Sutherland



Tim DeLaughter: aglow at another 'groovy' 'happening'

The Libertines: gamely flocking a distinctly Bedouin desert look



Damon Albarn: "I bagged a trout and it was this big"

The UK Strokes? Stranger things have happened, dude

REVIEWED NEXT WEEK:

The Music take their buckets and spades to Blackpool! The first reports from **Blur**'s London Astoria five-night stand! **Hot Hot Heat** set the country alight! Plus – will **Turbonegro** do the 'roman candle trick'?

PHOTOGRAPHY: SEBASTIAN ARTZ/JON STERN/LFI/IAN JENNINGS

Beck: "Shit! I've got a hair in my harmonica!"

BECK
London South Kensington Royal Albert Hall
April 26
Ramshackle blues wünderkind astonishes

Oh, you should have been there. Who else but Beck could tackle a two-hour solo set at the Albert Hall, incorporating covers of Blind Willie McTell, Big Star, The Zombies and Nelly – on four different instruments – and still leave the crowd baying for more?

It starts slowly. Beck lopes on to a dimly lit stage littered only with a Wurlitzer piano, an antique upright piano and a small army of acoustic guitars and strums the intro to 'Guess I'm Doing Fine'. The solemn spell cast by last year's epic 'Sea Change' clearly still holds him in a vice-like grip.

Satisfied with the sombre mood, he sets to work dismantling any doubts as to quite how sickeningly gifted he really is. 'Nicotine & Gravy' is dispensed with using only a staccato organ riff and an out of control drum machine; The Flaming Lips' 'Do You Realize??' gets an acoustic upgrade and 'Where It's At' turns into a harmonica-led stomp during which he tries to get the crowd to clap along in time and, sensing disaster, is sent scrambling toward the drum machine. Hey, we're only human.

"I've heard there's a blues revival on right now, so I thought I'd cash in on it," he growls, before a lacerating bottle-neck stomp through 'Loser' to give Jack White nightmares. If that wasn't enough, he rounds off by bashing out the chorus of Nelly's 'Hot In Herre' on the piano.

When the undisputed King of Mutant Pop is in this sort of mood, the only thing to do is stare in wonder.

Paul Moody

BRITISH SEA POWER
Firle The Ram Inn
April 29
Overcoat rockers take magical mystery tour with stuffed birds

British Sea Power are keen to keep the location for tonight's album launch party a closely guarded secret. So keen, in fact, that *NME* has to be led onto a coach stuffed with journalists and driven for over two hours until we finally arrive at a country pub in the tiny Sussex village of Firle.

Not your typical gig, then. Luckily, it's well worth the journey. From a stage littered with foliage and stuffed animals, the Brighton-based foursome unveil tracks from their forthcoming debut LP. Vocalist Yan stares manically throughout the dark strum of 'Blackout', whispering his lyrics like an emotionally bruised Ian McCulloch. Requests from the love-struck audience prompt a run through the gorgeous 'The Lonely', while 'Remember Me' and 'Lately' echo around the same shallow grave where Interpol buried their record collection.

It ends, as all gigs should, with guitarist Noble perched on a window ledge, smashing at cymbals while various band members contribute bird noises. This might be standard fare for bands playing The Ram Inn, but for the city-dwellers tonight, mashed on a cocktail of local ale and country air, it wrestles with our sanity. British Sea Power are clearly on a mission to contort guitar pop into something unique. And no matter where they choose to play, they won't remain a secret for much longer.

Tim Jonze

OUT HUD
London Aldgate East Spitz
April 29
Elbows-out NYC punk-funk slinkiness

Out Hud have song titles which are longer than the actual tunes of most bands, but one of them is worth taking the time to quote. It's called 'Dear Mr Bush, There Are Over 500 Words For Shit And Only One Word For Music. Fuck You. Out Hud', lasts somewhere around a month, features quite a few of the band dancing on tables and sounds very roughly like 'Blue Monday' reupholstered for the new(ish) century.

In case you hadn't guessed, then, Out Hud are yet another of those punk-disco bands from New York, one with a particular penchant for New Order and a load more mid-'80s bands. Critically, though, the three men and two women look forwards as well as backwards, finding inspiration from acid house and techno and even bizarrely reinventing post-rock as great party music.

There are distinct parallels with !!! and LCD Soundsystem, probably because most of Out Hud are in !!! and one plays for LCD too. A mystifyingly overlooked album, 'STREET DAD', came out last year ('Dear Mr Bush...' is on it, sort of, renamed 'My Two Nads'), but even that's no preparation for the syncopated majesty of Out Hud live. There's no posing or attitude, just manic dancing, enthusiastically squawky vocals, beautiful pulsing music, the funkiest use of a cello in memory. And the sense that here, finally, are New York scenesters with the ideas and vision to match their terribly cool record collections.

John Mulvey

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2 V Festival
Now with Athlete, David Holmes and The Futureheads

3 Beck
The shuffle-shoed king of downbeat blues weirdness announces proper tour

4 Stereophonics
Only three weeks to go until the tour starts! Woo-hooh!

5 The Datsuns
Special post-Glasto appearance at London's Shepherds Bush Empire

PHOTOGRAPHY: ANDY WILLSHER/JAMES LOOKER/JAMIE JAMES MEDINA

TEMPLE OF LOVE

WORTH WAITING FOR: THE COOPER TEMPLE CLAUSE REPAY PATIENCE OF THE FAITHFUL WITH JOYOUS NME SHOW

NME AWARDS SHOWS 2003

The Futureheads indulge in a spot of avant-gardening

Ben: the return of Cooperman!

Didz: he's got guts

Cooperfans: they really are mad for it

Tom: "Let go of me arm!"

THE COOPER TEMPLE CLAUSE/I AM KLOOT/ AEREOGRAMME/ THE FUTUREHEADS
London WC2 Astoria NME Awards Show
April 29

There's something thrilling about watching Sunderland scamps The Futureheads open this rescheduled *NME* Awards Show. It's a toss-up whether that's because they represent everything glorious about the magic of rock'n'roll – radiating sex, sass and style in a bundle of art-punk joy – or because of the excitement in seeing a band poised on the threshold of greatness. One thing is certain: 2003 will be their year.

Likewise Scot rock mentallists Aereogramme are wonderful, their (torture) chamber scuzzracket sounding truly evil. *NME* cackles and raises its goblet of blood skywards. The merest of blips comes in the shape of Mancunian mumblists I Am Kloot. Perhaps it's the expectancy of the devoted Coopers throng but their whimsical charm seems somewhat diluted.

As The Cooper Temple Clause scurry stagebound and the devotees go mental, *NME* can't prevent a thrill of joy rising within its pants. So much bullshit has been spouted about this six-headed beast of rock chaos that the simple facts need to be spelled out. Regardless of haircuts, this is a band that BLEED rock'n'roll. 'Film-Maker' sounds twisted and disturbing, while 'Panzer Attack' is a visceral headfuck of beats and bleeps. At the front a young girl is on both knees praying skywards. Another is crying tears of joy. It's that kind of night. Coopermania indeed.

James Jam

Ms Dynamite: bump'n'grind

MS DYNAMITE
London Brixton Academy
April 26
That bun/oven convergence can't stop the divine Ms D

There's something disconcerting about heavily pregnant women clambering onstage – remember the buoyant and slightly hysterical Catherine Zeta Jones receiving her Oscar? It's simultaneously worrying and amusing; the combination of that scary rush of oestrogen and the fear that they might take off, blimp-like, at any moment. But tonight nothing is holding Ms Dynamite back. She just takes a few more toilet breaks than your average MC.

Dynamite can come across as too wholesome, but entering with underground garage hit, 'Boo!' she's so street tramps could kip on her. But it's a false start, after which we're plunged straight into dinner party soundtrack territory, as her backing group dish out harmless lightweight funk. But Dynamite is clearly the star; she makes constant shout-outs to the "ladies", probably ignoring the men because one of the unfairer sex landed her up the duff.

This point is laboured pre-'Put Him Out'. "How many good men are there out there?" she cries, "and how many of you are lying?" At best it's millennial girl power over a stop-start funk bass line. At worst it's jumped-up *Ricki Lake*, though only the coldest heart wouldn't feel vaguely touched by 'Brother''s baby photo backdrop.

It's just the band that gives cause for concern, sounding like something Jamie Oliver would cook to. Even 'It Takes More' becomes limp and indistinct. It's depressing, because if she got her focus right Ms Dynamite could be truly explosive.

Leonie Cooper

MY WORST GIG

The stars 'fess up about their messiest night out. This week: Har Mar Superstar

"Four years ago I went to see *('70s power-poppers)* The Romantics play a free show at this outdoor festival. I was going through a 'sleeves are for pussies' phase, so I wore a tank top because it was such a nice day. Not until we were in the middle of the crowd of pasty ogres eating ribs and cheese curds did I notice that I'd forgotten to wear any sunscreen. I got seriously burned to a crisp for those bastards and for the next three years I looked like a lobster in a wifebeater whenever I took my shirt off."

Tim Jonze

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Metropolis Music and SJM Concerts by arrangement with Helter Skelter present

the RAin baND

MAY				PLUS GUESTS
WED	28	WOLVERHAMPTON LITTLE CIVIC		01902 552 121
THU	29	NEWCASTLE THE CLUNY		0191 230 4474
FRI	30	PETERBOROUGH MET LOUNGE		01733 566 100
SAT	31	LONDON ICA	020 7287 0932, 020 7734 8932, 020 7403 3331	
JUNE				
MON	02	BRIGHTON FREE BUTT		01273 709 709
TUE	03	LEICESTER CHARLOTTE		0116 255 3956
FRI	06	GLASGOW G2 @THE GARAGE		0870 220 1116
SAT	07	NOTTINGHAM BASEMENT@ROCK CITY		0115 912 9000
SUN	08	MANCHESTER LIFE CAFE		0161 237 5554
MON	09	LEEDS COCKPIT		0113 245 5570

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Single 'Knee Deep & Down' released Monday 26 May
www.therainband.com www.temptationrecords.co.uk temptation records

HOPE OF THE STATES

plus special guests

MAY

Fri 23 **STOKE** Sugarmill
Tickets £5 adv. 01782 208 080

Sat 24 **SHEFFIELD** Leadmill
guests of The Sleepy Jackson & The Hidden Cameras
Tickets £6 adv. 0845 300 4050

Sun 25 **MANCHESTER** Roadhouse
Tickets £8 adv. 0161 832 1111

Tue 27 **BIRMINGHAM** Sanctuary
Tickets £6 adv. 0121 246 1010

Wed 28 **LEICESTER** Sumo
Tickets £5 adv. 0116 255 1986

Thu 29 **HASTINGS** Brass Monkey
Ticket £5 adv. 01273 685 906

Sat 31 **CARDIFF** Barfly
Ticket £5 adv. (0870 907 0999)

JUNE

Sun 01 **SOUTHAMPTON** Joiners
Ticket £5 adv. 01962 870 812

Mon 02 **COLCHESTER** Soundhouse
Tickets £6 adv. 01206 562 463

Tue 03 **LONDON ICA**
Tickets £8 adv. £7 / £6 members & concessions 020 7930 3647, 020 7287 0932, 020 7403 3331
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www.hopeofthestates.com

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PLUS PARTY OF HELICOPTERS

MAY 2003 TOUR

13 NEWPORT TJ'S 01633 216 688
14 BRISTOL LOUISIANA 0870 44 44 400
20 GLASGOW BARFLY 0870 907 0999
21 STOCKTON GEORGIAN THEATRE 01642 674 115
22 LEEDS JOSEPHS WELL 0113 245 5570
24 NOTTINGHAM RESCUE ROOMS 0115 941 8484
25 BRIGHTON FREEBUTT 01273 325 440
27 LONDON UNDERWORLD 020 7734 8932 020 7434 4444

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Both events subject to licence

Metropolis Music presents

AN EVENING WITH
THE DANDY WARHOLS
WELCOME TO THE MONKEY HOUSE
TWO LIVE SETS AND A MULTIMEDIA SHOW

Saturday 17th May
GLASGOW ACADEMY
0870 220 1116

Sunday 18th May
MANCHESTER ACADEMY
0161 832 1111

Monday 19th May
BRISTOL ACADEMY
0870 44 44 400

Wednesday 21st May
LEEDS UNIVERSITY
0113 244 4600

Thursday 22nd May
BIRMINGHAM ACADEMY
0870 771 2000

Friday 23rd May
LONDON BRIXTON ACADEMY
0870 771 2000, CC Hotline: 020 7287 0932
Stargreen: 020 7734 8932, Way Ahead: 020 7403 3331
All tickets subject to booking fee. Buy on-line: www.gigsandtours.com
A Metropolis Music, SJM Concerts and CPL presentation by arrangement with The Agency

Metropolis Music, SJM Concerts and DF Concerts by arrangement with ITB present
EELS
2003 Tour of Duty
plus special guests

Wednesday 2 July
LONDON ROYAL FESTIVAL HALL
Box Office 020 7960 4242
Credit Card Hotline 020 7287 0932
Way Ahead 020 7403 3331
Stargreen 020 7734 8932
& First Call 0870 840 1111

Thursday 3 July
GLASGOW CARLING ACADEMY
0870 771 2000

Friday 4 July
MANCHESTER UNIVERSITY
0161 832 1111

Saturday 5 July
LIVERPOOL ACADEMY
0151 256 5555

Sunday 6 July
BIRMINGHAM IRISH CENTRE
0121 202 5000

All Tickets £14.00 adv except London £17.50 adv (all tickets subject to booking fee).
Buy on-line: www.gigsandtours.com
The album **SHOOTEMANNY!** released on 2 June www.eelstheband.com

Metropolis Music and Mean Fiddler by arrangement with Helter Skelter present
CLEARLAKE
PLUS SPECIAL GUESTS THE DELAYS

MAY TOUR 2003

07 OXFORD ZODIAC 01865 420 042
08 TAUNTON CAFÉ MAMBA 01823 354 955
09 MANSFIELD THE MILL 01623 632 451
10 MIDDLESBOROUGH EMPIRE 01642 247 755
12 MANCHESTER ROADHOUSE 0161 832 1111
13 STOKE SUGARMILL 01782 206 000
14 SOUTHEND CHINNERYS 01702 460 440
15 HASTINGS BRASS MONKEY 01273 685 906
16 PETERBOROUGH MET LOUNGE 01733 566 100
17 HARLOW SQUARE 01279 305 000
18 YORK BARFLY 0870 907 0999
19 CARDIFF BARFLY 0870 907 0999
20 LONDON THE GARAGE 020 7734 8932, 020 7434 4444
21 LEICESTER CHARLOTTE 0115 912 9000
23 BRISTOL LOUISIANA 0870 44 44 400
24 NOTTINGHAM ROCK CITY 0115 958 8484
25 DUNDEE READING ROOMS 01382 228 496
27 CAMBRIDGE BOATRACE 01223 508 533
29 NORTHAMPTON SOUNDHAUS 01604 250 896
30 TUNBRIDGE WELLS FORUM 01892 530 411

Tickets subject to booking fee. Buy on-line: www.gigsandtours.com
The album 'Colors' out now on Domino
www.clearlake.uk.com www.dominorecords.com

Metropolis Music by arrangement with ITB present
PURESSENCE
plus guests

Tuesday 27th May
London Scala
Tickets available from
CC Hotline: 020 7287 0932
Stargreen: 020 7734 8932
Way Ahead: 020 7403 3331
& Ticketmaster: 020 7344 4040
plus usual agents
Buy on-line: www.gigsandtours.com new album PLANET HELPLESS out now. www.puressence.co.uk

Metropolis Music present
BRIDGE AND TUNNEL
plus guests KLANG

Tuesday 20th May
LONDON METRO
Tickets £6 adv. from CC Hotline: 020 7287 0932
020 7734 8932, 020 7403 3331, 020 7344 4040
Tickets subject to booking fee
Buy on-line: www.gigsandtours.com
The album The Great Outdoors out now on SUBA AIR

Metropolis Music, SJM Concerts and CPL in association with The Agency presents
FLOGGING MOLLY
PLUS GUESTS FLETCHER

MAY
10 LONDON MEAN FIDDLER 020 7287 0932
11 OXFORD ZODIAC 01865 420 042
12 BIRMINGHAM ACADEMY 2 0870 771 2000
13 GLASGOW GARAGE 0141 339 8383
14 MANCHESTER UNIVERSITY 0161 832 1111
17 LEEDS COCKPIT 0113 245 5570
18 PORTSMOUTH WEDGEWOOD ROOMS 023 9286 3911

Tickets £7.00 adv. London £8.00 adv. (subject to booking fee)
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COSMIC ROUGH RIDERS

PLUS GUESTS

MAY

TUE	27	LONDON METRO		020 7403 3331
THU	29	PERTH TWA TAMS		01738 634 500
FRI	30	MOSSET FORRES		01343 850 078
SAT	31	INVERNESS THE RAIGMORE		01463 221 546

JUNE

SUN	01	ORKNEY FUSION	01856 872 230
MON	02	ABERDEEN LAVA	01224 642662
WED	04	HULL ADELPHI	01482 348 216
THU	05	YORK FIBBERS	0870 9070 999
FRI	06	TUNBRIDGE WELLS FORUM	01892 530 411
SUN	08	NORTHAMPTON SOUNDHAUS	01604 250 896
MON	09	PETERBOROUGH THE PARK	01733 555 883
TUE	10	WARWICK UNIVERSITY	024 7652 4524
WED	11	LIVERPOOL BARFLY	0870 907 0999
THU	12	LONDON METRO	020 7403 3331
FRI	13	STOKE ON TRENT VOID	01782 206 000
MON	16	NORWICH ARTS CENTRE	01603 660 352
TUE	17	CAMBRIDGE BOATRACE	01223 508 533
WED	18	CARDIFF BARFLY	0870 907 0999
THU	19	BRISTOL FLEECE & FIRKIN	0117 9299 008
FRI	20	WREXHAM CENTRAL STATION	01978 264 940
SAT	21	SHEFFIELD LEADMILL	0845 300 4050
MON	23	LONDON METRO	020 7403 3331
TUE	24	MANCHESTER ROADHOUSE	0161 832 1111
WED	25	LEEDS NEW ROSCOE	0113 246 0778
THU	26	GLASGOW KING TUTS	0141 221 5279
FRI	27	DUNDEE THE READING ROOMS	01382 228 406
SUN	29	EDINBURGH VENUE	0131 220 3234
MON	30	CARLISLE BRICKYARD	01228 528 740

JULY

WED	02	SOUTHAMPTON THE JOINERS	023 8022 5612
THU	03	COLCHESTER ARTS CENTRE	01206 500 900
FRI	04	GUILDFORD FESTIVAL	01483 454 159
SAT	05	MIDDLESBROUGH THE EMPIRE	01642 247 755
MON	07	NOTTINGHAM ROCK CITY	0115 958 8484
TUE	08	WOLVERHAMPTON LITTLE CIVIC	01902 552 121
SAT	12	KINROSS T IN THE PARK	0870 4060 700

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THE COOPER TEMPLE CLAUSE

plus The Rain Sound 06 - 17 MAY Mew 18 - 23 MAY medium 21 06 - 23 MAY

May

Tuesday	06	Brighton Concorde 2	01273 772770
Wednesday	07	Cambridge Junction	01223 511511
		PLEASE NOTE CHANGE OF DATE. ORIGINAL TICKETS REMAIN VALID	
Thursday	08	Newcastle Northumbria University	0191 261 2606
Saturday	10	Liverpool Academy	0151 256 5555
Sunday	11	Leeds Metropolitan University	0113 244 4600
Monday	12	Aberdeen Forum	0870 169 0100
Tuesday	13	Glasgow QMU	0870 169 0100
Thursday	15	Manchester University	0161 832 1111
Friday	16	Sheffield Leadmill	0845 300 4050
Saturday	17	Wolverhampton Wulfrun Hall	01902 552 121
Sunday	18	Nottingham Rock City	0115 958 8484
		NEW DATE	
Tuesday	20	London Forum	020 7287 0932, 020 7344 4040, 020 7403 3331, 020 7734 8932
Wednesday	21	Portsmouth Wedgewood Rooms SOLD OUT	023 9286 3911
Thursday	22	Norwich Waterfront	01603 508 050
Friday	23	Reading University	0118 986 0222
June		NEW DATE	
Monday	02	Stoke Void	01782 206 000

Tickets subject to booking fee. Buy online www.gigsandtours.com www.thecoopertempleclause.com
A Metropolis Music, SJM Concerts, DF Concerts, Clear Channel, Kennedy Street and MCD presentation in association with ITB

Metropolis Music, SJM Concerts & DF Concerts by arrangement with ITB presents

Goldfrapp

plus guests

MAY

18	BIRMINGHAM CARLING ACADEMY 2	0870 771 2000	
19	LONDON ASTORIA	020 7287 0932, 020 7734 8932	
22	PORTSMOUTH PYRAMID	023 9235 8608	
23	BRISTOL COLSTON HALL	0117 929 9008, 0870 444 4400	
25	MANCHESTER ACADEMY	0161 832 1111	
26	LEEDS MET UNIVERSITY	0113 244 4600	
28	GLASGOW QMU	0870 169 0100	

Tickets subject to booking fee
Buy on-line: www.gigsandtours.com

www.goldfrapp.co.uk
www.mute.co.uk

Metropolis Music by arrangement with The Agency present

CERYS MATTHEWS

plus guests

June

14	Cardiff St Davids Hall	£14 adv. B/O: 029 2087 8444 / 02920 230 130 / 0115 912 9000	
15	Norwich Waterfront	B/O: 01603508050 / www.ueaticketbookings.co.uk UEA Union, Soundclash, HMV and Waterfront	
16	Brighton Concorde 2	B/O: 01273 772 770 / www.concorde2.co.uk	
18	Milton Keynes The Stables	B/O: 01908 280 800 / www.stables.org	
19	London Union Chapel	£15 adv. B/O: 020 7287 0932 / 020 7734 8932 / 020 7403 3331	
21	Bethesda Rugby Club Nr Bangor N. Wales	supporting Super Furry Animals £20 adv. B/O: 0115 912 9000 / 029 2023 0130	
23	Sheffield Leadmill	B/O: 0845 300 4050	
24	Cambridge Junction	B/O: 01223 511 511 / www.junction.co.uk	The debut album
25	Manchester University	B/O: 0161 832 1111	out 19th May

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SPINESHANK
plus special guests
chimaira
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1st Download Festival 0870 4000 622
16th London Astoria 020 734 0044
17th Manchester Academy 2 0161 832 1111
18th Glasgow QMU 0870 169 0100
20th Dublin Music Centre 1890 925 100
21st Derry Nerve Centre 1890 925 100
23rd Cardiff MSI 02920 301 000
CREDIT CARDS TEL: 0870 400 0688 (24hrs)
Buy on line at www.cclive.co.uk
SPINESHANK New Album 'Self Destructive Pattern' Out 14th July
CHIMAIRA New Album 'The Impossibility Of Reason' Out 12th May

Clear Channel DF Concerts and SJM Concerts by arrangement with ITB presents

biffy clyro

questions and answers

June 2003

Mon	2	Edinburgh Liquid Rooms	0870 169 0100 / 0870 228 1116
Tue	3	Wrexham Central Station	01978 264 940
Thur	5	Northampton Soundhaus	01604 250898
Fri	6	Wolverhampton Wulfrun Hall	01902 552121
Sat	7	Coventry Godiva Festival	02476 227266 / 227266
Sun	8	Manchester Academy 3	0161 832 1111
Mon	9	Liverpool Barfly	0870 907 0999
Wed	11	Colchester Arts Centre	01206 500900
Thu	12	Oxford Zodiac	01865 420062
Fri	13	Cardiff Barfly	0870 907 0999
Sat	14	London Mean Fiddler	0870 400 0688

CREDIT CARDS TEL: 0870 400 0688 (24hrs) Buy on line at www.cclive.co.uk ticketmaster

the new single 'questions and answers' out 26th may.

www.beggars.com www.biffyclyro.com

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Sunday 18th May LONDON ASTORIA

All Dayer : 1pm–11pm · Tickets £15 adv · B/O 020 7344 0044, Stargreen 020 7734 8932 Wayahead 020 7403 3331, www.stargreen.com & Rhythm, NW1

IN ASSOCIATION WITH ITB

Straight by arrangement with Primary Talent International presents

LESS THAN JAKE

+THE PIETASTERS
+TEEN IDOLS +ALLISTER

EXTRA DATE ADDED!

Saturday 17th May
LONDON ASTORIA

Doors 7pm. Tickets £12adv. (stbf)
Box Office 020 7344 0044, Stargreen 020 7734 8932,
Wayahead 020 7403 3331, www.stargreen.com & Rhythm Records NW1

Eat Your Own Ears presents
Thurs 15th May - Scala

Four Tet

Icarus
Dj Gruff Rhys (Super Furry Animals)
Adem presents Assembly 3

7pm - 11pm, Scala, 275 Pentonville Road, Kings Cross, Kings Cross Station. Buses 30, 73, 214, 10, 17, 45, 46 www.scala-london.co.uk, www.eatyourownears.com, www.dominorecordco.com, T. 0207 8332022 E. info@eatyourownears.com

Tickets £12 advance from: www.ticketweb.co.uk T. 08700 600100, www.wayahead.com T. 0870 1201149, Rough Trade (Covent Garden 0207 2400105) Smallfish (Old Street 0207 7392252) more on the door
New album "Rounds" out May 5th on Domino Records

barfly

LONDON
46 Chalk Farm Road, Camden, London NW1
(Tel) 020 7691 4240 info@barflyclub.com

Wednesday 14th May (£6 adv)
NME presents:
stellastarr*
+ special guests

CARDIFF
Kingsway, Cardiff CF10 3FD
(Tel) 02920 641066 cardiff.info@barflyclub.com

Saturday 10th May (£6 adv)
Carling presents:
The Mooney Susuki
+ Capitol Years
+ The Realistics

LIVERPOOL
(Tel) 0151 707 6071 liverpool.info@barflyclub.com

Wednesday 7th May (£12 adv)
James Taylor Quartet
+ Miriam Lamen

GLASGOW
(Tel) 0141 204 5700 glasgow.info@barflyclub.com

Friday 9th May (£4 adv)
Barfly in association with JAGERMEISTER present:
LADY FEST featuring:
Katastrophy Wife
(feat Kat Bjelland - Babes In Toyland)
+ Kitchen
(feat Amanda - 8is)
+ Cheetaras
+ Kirby

YORK FIBBERS
Stonebow House, The Stonebow, York YO1 7NP
(Tel) 01904 651 250 fibbers.info@barflyclub.com

Saturday 10th May (£5 adv)
Carling presents:
The French Kicks
+ Caesars
+ Lomax

Want the listings weekly? Just send a blank email to: listings@barflyclub.com
If you have any questions you can send an email to: info@barflyclub.com

Advance tickets online at www.barflyclub.com or Ticket line 0870 907 0999

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www.bullandgate.co.uk info@bullandgate.co.uk

may

wed 7 kate aumonier
silverwish + stetzun
santa cruz

thu 8 sigtus
michael carpenter
kellys heals
lampost kids

fri 9 sol + northern girl
blip + audrey

sat 10 fortuna pool
bears suit + finlay
mos eisley + bear £5

sun 11 nebukadnezza
my device + liquid lab

mon 12 surface 74
crack puppet + ondine

tue 13 cheerleader + skyscraper
the sone motif
this sudden life

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Sat 10th £4 THE ACTIONETTES PRESENTS...
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Mon 12th £5/£4 CALLA
THE BOOKOO MOVEMENT + MOGUL

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Wed 14th £5/£4 KEANE
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SJM Concerts presents

SJM Concerts & Clear Channel Entertainment by arrangement with ITB present

MOLOKO

plus special guests GUS GUS

May
Fri 9th MANCHESTER ACADEMY 0161 832 1111
Sat 10th SHEFFIELD OCTAGON 0114 222 8777
DF Concerts
Sun 11th GLASGOW ACADEMY 0870 169 0100
EXTRA DATE ADDED DUE TO PUBLIC DEMAND
SOLD OUT Mon 12th LONDON WEDNESBURY Wed 14th SHEPHERDS BUSH EMPIRE 0870 771 2000, 020 7403 3331

Tickets £13.50adv. except London £15 (subject to booking fee)
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Album STATUES out now
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SJM Concerts by arrangement with 13 Artists present

•LONGVIEW•

PLUS GUESTS

MAY
18 SOUTHAMPTON JOINERS 023 8022 5612
19 SOUTHEND CHINNERYS 01702 460 440
21 LEEDS ROCKET 0113 245 5570
22 SHEFFIELD UNIVERSITY 0114 222 8777
25 PETERBOROUGH MET LOUNGE 01733 571 616
26 COLCHESTER SOUNDHOUSE 01206 562 453
28 LONDON 100 CLUB 020 7403 3331, 020 7734 8932
29 MANCHESTER NIGHT & DAY 0161 832 1111
30 HULL ADELPHI 01482 348 216
JUNE
01 ORKNEY FUSION* 0141 339 8383
02 ABERDEEN LEMON TREE* 01224 642 230
03 EDINBURGH LIQUID ROOMS* 0870 169 0100
05 OXFORD ZODIAC* 01865 420 042
06 LEEDS COCKPIT* 0113 245 5570
07 STOKE SUGARMILL* 01782 206 000
08 NORWICH WATERFRONT* 01603 508 050
10 WOLVES LITTLE CIVIC 01902 552 121
11 ASHTON U LYME WITCHWOOD 0161 344 0321
12 CARDIFF BARFLY 0870 907 0999
13 WREXHAM CENTRAL STATION 01978 264 940
14 BEDFORD ESQUIRES 01234 340 120
16 SWINDON CASBAH 01793 436 020
17 LIVERPOOL UNIVERSITY 0151 256 5555
18 BRISTOL LOUISIANA 0117 929 9008
19 NORTHAMPTON SOUNDHAUS 01604 250 898
20 BIRMINGHAM CARLING ACADEMY 2 0870 771 2000
21 COVENTRY COLOSSEUM 02476 554 473
23 STOKE VOID 01782 206 000
24 STOCKTON GEORGIAN 01642 674 115
25 DERBY VICTORIA INN 01332 740 091
26 MANSFIELD TOWN MILL 01623 632 451
30 NORWICH ARTS CENTRE 01603 660 352
JULY
02 OXFORD ZODIAC 01865 420 042
03 CHELTENHAM BOOM BAR 01242 250 002
04 LEICESTER SUMO 0116 255 1906
05 WHITEHAVEN CIVIC 01946 852 821
06 NOTTINGHAM RESCUE ROOMS 0115 941 8484
07 DONCASTER LEOPARD 01302 363 054
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10 HASTINGS BRASS MONKEY 01273 685 906
11 HARLOW SQUARE 01279 305 000
13 T IN THE PARK 0870 169 0100
15 BURY ST. EDMUNDS PRIORS 01284 748 941
17 EXETER CAVERN 01392 425 309
18 PLYMOUH TRAMPS 01752 225 884
19 BATH MOLES 01755 571 616

24hr cc hotline: 0871 2200 260
Online: www.gigsandtours.com
www.longviewmusic.com
debut album coming July 2003
* support to Mull Historical Society

SJM Concerts & DELTASONIC RECORDS by arrangement with Holger Skelter presents

A MIDSUMMER NIGHT'S SCREAM! with...

THE CORAL

plus special guests THE LIBERTINES

THE THRILLS THE BEES THE BASEMENT THE ZUTONS

Saturday 21st June (Gates 3pm)

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NEW BRIGHTON,
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or in person from Royal Court Theatre (Liverpool),
Piccadilly Box Office (Manchester / Liverpool),
Floral Pavilion (New Brighton) & Tourist Information Centre (Birkenhead)
or buy online: www.gigsandtours.com
Subject to licence
www.thecoral.co.uk

NME WIRRAL

THE KILLS

MAY
TUE 20 NORTHAMPTON SOUNDHAUS 01604 250 898
WED 21 LONDON ULU SOLD OUT Please note change of date, original tickets still valid
JUNE
THU 12 PORTSMOUTH WEDGEWOOD ROOMS 023 9286 3911
FRI 13 BIRMINGHAM ACADEMY BA2 0870 771 2000
SAT 14 SHEFFIELD LEADMILL 0845 300 4050
MON 16 ABERDEEN LEMON TREE 0870 0600 100
TUE 17 GLASGOW KING TUTS 0870 0600 100
WED 18 MANCHESTER UNIVERSITY 0161 832 1111

Tickets £7adv except Manchester £7.50adv. (subject to booking fee)
24hr cc hotline: 0871 2200 260 or online: www.gigsandtours.com
New album KEEP ON YOUR MEAN SIDE on Domino out now
www.thekills.tv www.dominorecordco.com
An SJM Concerts & PCL Concerts presentation by arrangement with The Agency Group

SJM Concerts & PCL Concerts by arrangement with the Agency present

THE THRILLS

June
13 BOURNEMOUTH THE VILLA 0870 040 6565
16 OXFORD ZODIAC 01865 420 042
19 CARDIFF IFOR BACH 029 2023 2199
20 GLASGOW KING TUTS 0870 0600 100
21 MERSEYSIDE NEW BRIGHTON 0870 0600 100 (With The Coral)
23 STOKE SUGARMILL 01782 206 000
24 MIDDLESBROUGH CORNERHOUSE 01642 253 053
25 LEICESTER PRINCESS CHARLOTTE 0116 2553 956
26 LEEDS COCKPIT 0113 245 5570
July
16 LONDON ASTORIA 020 7403 3331, 020 7734 8932

Tickets £7adv. except London £10 & Merseyside £17.50 (subject to booking fee)
24hr cc hotline: 0871 2200 260 or online: www.gigsandtours.com
www.thethrills.com
New single Big Sur out June 9 on Virgin

SJM Concerts in association with ITB present

OCEANSIZE

plus special guests FOUR DAY HOMBRE* & minus•

April
Tue 29 NOTTINGHAM ROCK CITY* 0115 941 2544
Wed 30 WOLVERHAMPTON LITTLE CIVIC* 01902 552 121
May
Fri 02 LEICESTER SUMO* 0116 255 1906
Sat 03 GLASGOW BARFLY* 0870 907 0999
Sun 04 LEEDS JOSEPH WELLS* 0113 245 5570
Mon 05 LONDON UNDERWORLD*• 020 7403 3331, 020 7734 8932
Tue 06 NORTHAMPTON SOUNDHAUS• 01604 250 898
Wed 07 READING FEZ CLUB• www.wegottickets.com
Fri 09 LIVERPOOL BARFLY• 0870 907 0999
Please note change of venue
Sat 10 STOCKTON ON TEES THE GEORGIAN• 01642 860 068
Mon 12 MANCHESTER BAND ON THE WALL• 0161 832 1111

Drowned in Sound .com
Tickets £6adv. (subject to booking fee)
24hr cc hotline: 0871 2200 260 or buy online: www.gigsandtours.com
'One Day All This Could Be Yours' EP - released 5 May www.sizeofanocean.com

SJM Concerts, DF Concerts by arrangement with The Agency Group present

alfie

May
25 glasgow king tuts 0870 169 0100 0870 4000 700
26 leeds cockpit 0113 245 5570
28 bristol station 0117 929 9008
29 london ulu 020 7403 3331, 020 7734 8932
30 manchester university 0161 832 1111
June
01 brighton pavilion 01273 709 709

Tickets £8adv. / Manchester £9 / London £10 (subject to booking fee)
24 hr cc hotline: 0871 2200 260 or buy online: www.gigsandtours.com
www.alfie-uk.com

SJM Concerts by arrangement with ITB present...

THE RAVEONETTES

plus special guests stellastarr*

MAY
WEDNESDAY 7TH LEEDS COCKPIT 0113 245 5570
THURSDAY 8TH MANCHESTER UNIVERSITY 0161 832 1111
FRIDAY 9TH GLASGOW KING TUTS 0870 169 0100
SATURDAY 10TH NEWCASTLE UNIVERSITY 0191 233 0444
SUNDAY 11TH PORTSMOUTH WEDGEWOOD ROOMS 023 9286 3911
TUESDAY 13TH LONDON ULU 020 7403 3331 / 020 7734 8932

All Tickets (subject to booking fee)
24hr cc hotline: 0871 2200 260 or online: www.gigsandtours.com
Album Whip It On out now www.theraveonettes.com

SJM Concerts by arrangement with The Agency present

CAVE IN

plus guests The Dead Personals

May 2003
07 PORTSMOUTH WEDGEWOOD ROOMS 023 9286 3911
08 LIVERPOOL UNIVERSITY 0151 256 5555
10 EDINBURGH THE VENUE PCL present 0870 0600 100
11 MIDDLESBROUGH CORNERHOUSE 01642 253 053
13 LEICESTER CHARLOTTE 0116 2553 956
14 LONDON ULU 020 7403 3331, 020 7734 8932

Tickets £7adv. except London £8.50adv. (subject to booking fee)
New album "ANTENNA" out now www.cavein.net

THE BASEMENT

DELTASONIC in association with SJM Concerts present

THE ZUTONS

May
Wed 07 COLCHESTER SOUNDHAUS 01206 562 453
Thu 08 WOLVES LITTLE CIVIC 01902 552 121
Sat 10 SHEFFIELD UNIVERSITY 0114 222 8777
Sun 11 MANCHESTER ROADHOUSE 0161 832 1111
Mon 12 LIVERPOOL UNIVERSITY 0151 256 5555
Wed 14 LONDON METRO 020 7403 3331, 020 7734 8932

£5adv / London £7adv. (subject to booking fee)
24hr cc hotline: 0871 2200 260 or online: www.gigsandtours.com
New single "Medicine Day" out now

SJM Concerts in association with 13 Artists present

king adora

PLUS GUESTS saint rose & corporation : blend (LONDON ONLY)

MAY
4 MANCHESTER UNIVERSITY 0161 832 1111
5 GLASGOW BARFLY 0141 566 4999
7 BRISTOL STATION 0117 929 9008
8 OXFORD ZODIAC 01865 420 042
9 LIVERPOOL UNIVERSITY 0151 256 5555
11 LEICESTER CHARLOTTE 0116 2553 956
13 BIRMINGHAM CARLING ACADEMY 2 0870 771 2000
14 LONDON GARAGE 020 7734 8932, 020 7403 3331

Tickets £7 / 7.50adv. except London £8.50adv. (subject to booking fee) 24hr cc hotline: 0871 2200 260 or online: www.gigsandtours.com
New single 'Born To Lose / Kamikaze' out May 19th on MHR Records www.kingadora.com

SJM Concerts by arrangement with The Agency Group present

folk implosion

plus guests MIA DOI TODD & alaska!

Thursday 29 May
LONDON DINGWALLS
020 7403 3331, 020 7734 8932

Tickets £9adv. (subject to booking fee)
24hr cc hotline: 0871 2200 260 or online: www.gigsandtours.com
www.folkimplosion.com

24hr cc hotline 0871 2200 260 www.gigsandtours.com - exclusive live announcements and priority booking

Royal Festival Hall
Queen Elizabeth Hall
Purcell Room

ALPHA BLONDY SUPPORT: KINGPIN
SUN 8 JUNE RFH 7.30PM

PUBLIC ENEMY PLUS LORD ASWOD DJ
TUE 10 JUNE RFH 8PM

TORTOISE WITH GUEST MIXERS
LEE 'SCRATCH' PERRY AND MAD PROFESSOR
AND LEE 'SCRATCH' PERRY VS COLDCUT:
AUDIOVISUAL CLASH
WED 11 JUNE RFH 7.30PM

SLY & ROBBIE AND MICHAEL ROSE SUPPORT: LIVE SET FROM HOWIE B
FRI 13 JUNE RFH 8PM

THE SONGS OF BOB MARLEY & LEE 'SCRATCH' PERRY FEAT. MICHAEL ROSE, SLY & ROBBIE, SKIN, NEVILLE STAPLE, RANKING ROGER, LEE 'SCRATCH' PERRY AND MANY MORE
SAT 14 JUNE RFH 8PM

MUTABARUKA DUB POETRY EXPLOSION: PLUS JAYZIK AND MORE
SUN 15 JUNE QEH 7.45PM

TRICKY PLUS SPECIAL GUEST LEE 'SCRATCH' PERRY AND MAD PROFESSOR
MON 16 JUNE RFH 7.30PM

MICHAEL FRANTI AND SPEARHEAD & SUN RA ARKESTRA & DJ SPOOKY
FRI 20 JUNE RFH 8PM

LINTON KWESI JOHNSON AND THE DENNIS BOVELL DUB BAND
SAT 21 JUNE QEH 7.45PM

FUN LOVIN' CRIMINALS SUPPORT: STATESIDE HOMBRES
MON 23 JUNE RFH 7.30PM TICKETS LIMITED TO 4 PER PERSON

LOVERS' ROCK: SUSAN CADOGAN, AISHA, SISTER AUDREY
TUE 24 JUNE QEH 7.45PM

DAVID HOLMES PRESENTS THE FREE ASSOCIATION
THU 26 JUNE QEH 8PM

MACY GRAY & LEE 'SCRATCH' PERRY
FRI 27 JUNE RFH 8PM TICKETS LIMITED TO 4 PER PERSON

ASIAN DUB FOUNDATION & OZOMATLI
MON 30 JUNE RFH 7.30PM

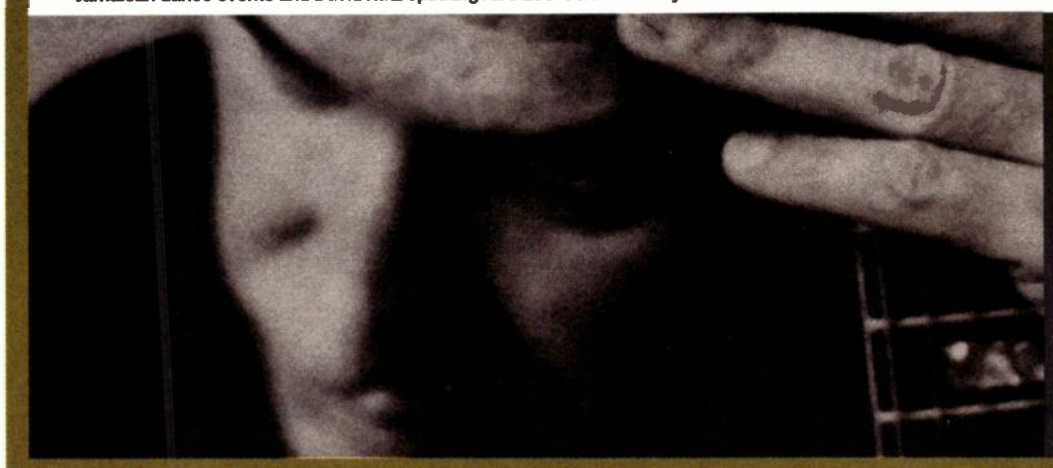
Plus free screenings of Lee 'Scratch' Perry films, mixing workshops, special DJ sets, Jamaican dance events and David Katz spinning rare Lee 'Scratch' Perry tracks

LEE 'SCRATCH' PERRY'S
Meltdown 03

Photograph: Dennis Morris

SUPPORTED BY Time Out London

www.rfh.org.uk/meltdown



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AND BAND
LIVE AT THE ROYAL FESTIVAL HALL

The London debut of Ray's first band since The Kinks. Expect old faves & new songs from the forthcoming album. Opens with special acoustic set from Ray.

FRIDAY 16 MAY RFH 8PM

BOX OFFICE - 0207 960 4242 9AM - 8PM DAILY www.rfh.org.uk
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sbc

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"Tom Waits' sand-blasted cousin" *MOJO* with Marie Frank
MON 12 MAY 7.45PM

THE DELGADOS
(Different programmes each night)
TUES 13 MAY & WED 14 MAY 7.45PM

THE TIGER LILLIES & KRONOS QUARTET
THU 15 - SAT 17 MAY 7.45PM

GRAND DRIVE
Britain's favourite alt-country band
WED 21 MAY 7.45PM

YANN TIERSEN
The man who gave us the Amelie soundtrack performs it all with his band - live!
TUES 27 & WED 28 MAY 7.45PM

08700 500 511 (NO FEES) WWW.LYRIC.CO.UK (NO FEES) TICKETS FROM £9

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the garage
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MON 12TH MAY £8.50ADV — EXTRA SHOW ADDED! SJM PRESENT TURBONEGRO +GUESTS
TUE 13TH MAY £8.50ADV — FRENCH KICKS caesars +LOMAX
WED 14TH MAY £9ADV — SJM PRESENTS king adora +SAINT ROSE +GUESTS
THU 15TH MAY £8ADV — BRITISH SEA POWER +MOWER +GUESTS (BSP CLUB GIG TIL 2AM)
MON 19TH MAY £8ADV — KATASTROPHY WIFE +GUESTS
TUE 20TH MAY £7.50ADV — CLEARLAKE +THE DELAYS
WED 21ST MAY £11ADV — JUSTIN SULLIVAN +GUESTS
FRI 23RD MAY £9ADV — SJM PRESENTS Strung Out +GUESTS
SUN 25TH MAY £7.50ADV — MONTANA CONCERTS PRESENT tuuli +GUESTS
TUE 27TH MAY £7ADV — REUBEN +COLOUR OF FIRE +CEPHAS
FRI 30TH MAY £7.50ADV — the 3rd girl The Blueprint +MILLION DEAD
TUE 3RD JUNE £7.50ADV — CLEAR CHANNEL PRESENT RANDY
WED 4TH JUNE £10ADV — CLEAR CHANNEL PRESENT CHEVELLE
SAT 7TH JUNE £8ADV — STRAIGHT PRESENT MU330 +GUESTS
THU 12TH JUNE £7.50ADV — TEN BENSON +THE BLACK MADONNAS

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C/C 020 7344 0044 (24hrs) or book online at www.meanfiddler.com
Also from Stargreen, www.ticketmaster.co.uk and in person from Ticketmaster in selected Virgin Tower Records and Waitrose stores plus usual agents (subject to booking fee). No booking fee when paying in cash from Astoria box office, Camden Ticketshop and all Mean Fiddler box offices.
Info Line 020 8963 0940. Join The Garage mailing list: garage-subscribe@yahoogroups.co.uk

MEAN FIDDLER IN ASSOCIATION WITH PRIMARY TALENT PRESENT
the eighties matchbox b-line disaster
THURSDAY 5TH JUNE
CAMDEN ELECTRIC BALLROOM
CAMDEN HIGH STREET, LONDON, NW1. DOORS 7:30
Tickets £8.50adv from C/C Hotline: 020 7344 0044 (24hrs)
Or book online @ www.meanfiddler.com
Plus usual agents (subject to booking fee). Info Line: 020 8963 0940
New single - Chicken b/w 3 new tracks (incl. The Boogs debut) 2 x CDs & pic disc : released 12/5/03
www.eightiesmatchbox www.emilystrange.com

MEAN FIDDLER IN ASSOCIATION WITH THE AGENCY GROUP PROUDLY PRESENT
YEAH YEAH YEAHS + guests
Saturday 7th June 2003
LONDON FORUM
9-17 HIGHGATE ROAD, KENTISH TOWN NW5. DOORS 7PM
£13.50 adv from C/C Hotline: 020 7344 0044 (24hrs)
Or book online @ www.meanfiddler.com &
www.ticketmaster.co.uk
Also from Stargreen plus usual agents
(subject to booking fee). Info line: 020 8963 0940
Parking is restricted in Kentish Town, please use public transport
Kentish Town British Rail, Underground & Buses 134, 214 & C2
car parking available in Regis Road, NW5.
Debut album FEVER TO TELL out now on dress up/polydor

MEAN FIDDLER PRESENTS
ima Robot. PLUS GUESTS
THURSDAY 15TH MAY>LONDON METRO
DOORS 8PM. 19-23 OXFORD STREET, W1.
TICKETS £7ADV FROM C/C HOTLINE: 020 7344 0044 (24HRS)
OR BOOK ONLINE @ WWW.MEANFIDDLER.COM PLUS USUAL AGENTS (SUBJ TO BKG FEE).
INFO LINE: 020 8963 0940.
DEBUT EP 'PUBLIC ACCESS' OUT S--N. WWW.IMAROBOT.COM

MEAN FIDDLER, CLEAR CHANNEL & REGULAR MUSIC PRESENT
FRENCH KICKS caesars
PLUS GUESTS LOMAX

MAY			
FRI	9	GLASGOW The Cathouse	0870 9033 999
SAT	10	YORK Fibbers	0870 9070 999
SUN	11	OXFORD Zodiac	01865 420 042
MON	12	LEICESTER The Charlotte	0115 912 9000
TUE	13	LONDON The Garage	020 7344 0044
WED	14	MANCHESTER Roadhouse	0161 832 1111

Tickets £7.50adv. £8.50adv London (subject to booking fee) www.meanfiddler.com
French Kicks new album ONE TIME BELLS out 5th May on Cooking Vinyl
Caesars album 30 MINUTES OF BLISS ON AN OTHERWISE MEANINGLESS WORLD released 21st April on Virgin Records
Lomax single BROUGHT TO RIGHT / AN END out now on 93 Records
www.frenchkicks.com www.caesarsweb.com www.93feetwest.com

BRITISH SEA POWER

MAY
09 St Mary's, Isles Of Scilly Scillonian Club (01720 422720; no advance tickets)
12 Northampton Soundhaus (01604 250898)
13 Warwick University (024 76524524)
15 London Garage (020 7344 0044)
17 Coventry Colosseum (02476 554473)
18 Leeds Josephs Well (0113 245 5570)
19 York Fibbers (01904 651250)
20 Liverpool University (0151 256 5555)
21 Manchester Life Café (0161 832 1111)
23 Oxford Zodiac (01865 420 042)
24 Tunbridge Wells Forum (01892 530411)
25 Leicester Sumo (07855 473561)
27 Newcastle University (0191 263 5000)
28 Glasgow King Tuts (0141 221 5279)
29 Aberdeen Lava (01224 648000)
30 Nottingham Rescue Rooms (0115 958 8484)
31 Mansfield Town Mill (01623 632451)
MOWER support at all dates, except Northampton.

British Sea Power debut album, The Decline Of British Sea Power, out 2 June.
www.britishseapower.co.uk

www.meanfiddler.com

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hot water music
PLUS DILLINGERS

May			
tues	13	brighton concorde	01273 772 770
wed	14	portsmouth wedgewood rooms	023 9286 3911
sat	17	glasgow king tut's	08700 600 100
sun	18	leeds cockpit	www.solidlive-u.a.co.uk
mon	19	nottingham rescue rooms	0115 941 8484
tues	20	london mean fiddler	020 7344 0044

www.meanfiddler.com www.ignite-press.com

ROCKET SCIENCE
PLAYING LIVE IN MAY
7TH WED. GLASGOW KING TUTS
8TH THUR. NOTTINGHAM SOCIAL
9TH FRI. BRISTOL LOUISIANA
11TH SUN. MANCHESTER NIGHT AND DAY
12TH MON. LONDON UNDERWORLD
TICKETS - 0871 2200 260 WWW.WAYAHEAD.COM
RUN LIKE A GUN LIMITED EP
OUT NOW ON Eat Sleep records
WWW.ROCKETSCIENCEROCK.COM

the eighties matchbox b-line disaster
Tour May/June 2003
May Sun 11 Sheffield Leadmill
plus Pablo / Pink Grease (0114 275 4500)
Mon 12 Middlesborough Cornerhouse
plus Pablo / Pink Grease
(08700 600 100 (Ticketweb) 01642 247765)
Tues 13 Aberdeen Lemontree
plus Pablo / Torqamada (01224 642230)
Wed 14 Glasgow King Tuts
plus Pablo / Torqamada (0141 221 5279)
Fri 16 Leicester Charlotte
plus Gear / Pink Grease (0116 253 3678)
Sat 17 Portsmouth Wedgewood Rooms
plus The Rocks / Engerica
(bo 023 9286 3911 / cc: 0115 912 9000)
Sun 18 Derby Old Institute
plus Agent Blue / Engerica (01332 381770)
Mon 19 Brighton Concorde 2
plus The Rocks / Castro / Coin-Op (01273 772770)
June Mon 02 Northampton Soundhaus
plus Engerica
Wed 04 Bristol Fleece & Firkin
plus The Rocks / Engerica
Thur 05 London Electric Ballroom
plus supports
www.eightiesmatchbox.com

REGULAR MUSIC & PVC IN ASSOCIATION WITH HELTER SKELTER PRESENT
the delgados

May			
Sat	10	AYR BURNS AN' A' THAT	01292 678100
Sun	11	EDINBURGH QUEENS HALL	0870 903 3444
Mon	12	PORTSMOUTH WEDGEWOOD ROOMS	023 9286 3911
Tue	13	LONDON LYRIC THEATRE (MONICA WEBSTER TO PELOTON)	08700 500511
Wed	14	LONDON LYRIC THEATRE (THE GREAT EASTERN TO HATE)	08700 500511
Thu	15	NORWICH WATERFRONT	01603 508 058
Fri	16	NOTTINGHAM RESCUE ROOMS	0115 941 8484
Sat	17	GLASGOW CONCERT HALL	0141 353 8000
Sun	18	ABERDEEN LEMON TREE	01224 642 230

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The Rollin' Stoned Fri 9 May — PROBABLY THE SECOND GREATEST ROCK 'N' ROLL BAND IN THE WORLD
ACHTUNG BABY Fri 16 May — U2 TRIBUTE SHOW TO THE IRISH STADIUM ROCK GODS
Fri 23 MAY - RED HOT CHILI BEANS | Fri 30 MAY - A TRIBUTE TO JIMI HENDRIX | Fri 6 JUNE - A TRIBUTE TO STONE ROSES
ADM £6 (£3 WITH THIS AD BEFORE 9.30PM)

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TEXAS FUNK BEST IN TEXAS!
with DJ Jazzman Gerald + The Soul Destroyers feat Sharon Jackson (live)
Friday 9 May
JAZZ CAFE
24-hour credit card hotline: 020 7344 0044 (subject to booking fee)
Restaurant reservations: 020 7916 6060 or book online at jazzcafe.co.uk
Doors Open 7pm

TO ADVERTISE TEL: 020 7261 2873 FAX: 020 7261 5353 ROOM 235, KING'S REACH TOWER, STAMFORD STREET, LONDON SE1 9LS
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IDIOT SAVANT
OUT JUNE 16TH

Storm
WWW.ADOM.ORG

MAY				JUNE			
07	DUNDEE	FAT SAM'S	01382 228 181	03	SOUTHAMPTON	JOINERS	02380 225612
08	PERTH	TWA TAM'S	01738 634 500	04	LONDON	BORDERLINE	0207 287 1441
09	ABERDEEN	DR.DRAKES	01224 596 999	05	SOUTHEND	CHINNERY'S	01702 460 440
10	BERWICK	RED LION	01289 307 563	06	BRIGHTON	FREEBUTT	01273 603974
11	EDINBURGH	WHISTLE BINKIES	0131 557 5114	07	WORCESTER	THE APPLE TREE	01905 61 3132
13	MANCHESTER	ROADHOUSE	0161 237 9789	08	BRISTOL	FIDDLERS	0117 987 3403
14	LONDON	BULL AND GATE	0208 806 8062	09	NORTHAMPTON	SOUNDHAUS	01604 473 317
15	BOURNEMOUTH	MR.SMITHS	01202 291617	10	READING	UTTEN TREE	0118 902 7070
16	PLYMOUTH	TRAMPS	01752 224441	11	CAMBRIDGE	BOAT RACE	01223 5085 33
17	BATH	MOLES CLUB	01225 404445	12	MILTON KEYNES	ZAKS	01908 315 447
18	EXETER	CAVERN CLUB	01392 495370	13	COVENTRY	COLOSSEUM	07855 47 384
19	TAUNTON	CAFE MAMBA	01823 354955	14	HASTINGS	THE CRYPT	01424 444878
20	MAIDENHEAD	NEWT & CUCUMBER	01628 620074	16	LEICESTER	THE SHED	0116 262 2255
21	SHEFFIELD	CASBAH	0114 275 6077	17	DERBY	VIC INN	01332 740091
22	LEEDS	ROYAL PARK	0113 275 1758	18	LIVERPOOL	BARFLY	0151 707 6171
23	NOTTINGHAM	OLD ANGEL	0115 950 2303	19	DONCASTER	THE LEOPARD	01302 36 3054
24	BURY ST EDMUNDS	THE PRIORS INN	01284 748 941	20	CREWE	RAFTERS	01270 251929
26	LINCOLN	THE FALCON INN	01522 513868	21	MANSFIELD	THE TOWN MILL	01623 632 451
27	NORWICH	FERRYBOAT	01245 354155	24	STOKE	TALBOT HOTEL	01782 845507
28	CHELTENHAM	FISH & FIDDLE	01242 238001	25	DUDLEY	78'S CLUB	01384 253597
29	BIRMINGHAM	SCRUFFY MURPHY'S	08456 444 567	26	PETERBOROUGH	THE MET LOUNGE	01733 87 1818
30	WOLVERHAMPTON	LITTLE CIVIC	01902 552121	27	WREXHAM	CENTRAL STATION	01978 358 780
31	ASHFORD	STAR	01233 620391	28	CARLISLE	THE BRICKYARD	01228 512220
				29	NEWCASTLE	CLUNY	0191 230 4474
				30	GLASGOW	BARFLY	0141 204 8700

NME 17X2 ISSUE 07/05/03

Riverman & The Underworld by arrangement with The Agency proudly present

ROCKET SCIENCE

Monday 12th May
The Underworld
174 Camden High Street NW1 Tel: 020 7482 1932
Eat Sleep Records
Doors 7.00pm Tickets £7.00 adv.

Riverman & The Underworld by arrangement with Hotter Shotter proudly present

the sea and cake

plus guests

Tue 13th May
The Underworld
174 Camden High Street NW1
Tel: 020 7482 1932
Doors 7.00pm
Tickets £12.50 adv.

Tickets available from The World's End pub (next door to The Underworld) or by credit card from Stargreen 020 7734 8932/www.stargreen.com • Ticketweb 08700 600100 www.ticketweb.co.uk

A·R·E·WEAPONS

plus special guests NYLONPYLON

3:E:11

May

Wed 21st Glasgow, The Cathouse
Ticket Scotland: 0141 204 5151
Ticket Web: 0870 903 3444 www.ticketweb.co.uk

Thu 22nd Nottingham, Rock City
Way Ahead: 0115 958 8484 / www.wayahead.com

Sat 24th Cardiff, Barfly
b/o: 0870 907 0999 / www.ticketweb.co.uk

Mon 26th Manchester, University
b/o: 0161 832 1111 24 hr cc line: 0871 22 00 260
online: www.gigsandtours.com

Tue 27th Leeds, Pigs @ Hi-Fi Club
b/o: 0113 2427353

Wed 28th London, Underworld
b/o: 020 7482 1932 Stargreen 020 7734 8932/www.stargreen.com
Ticketweb 08700 600100/www.ticketweb.co.uk

New single 'Hey World' released may 26th. taken from the self titled debut album 'A.R.E. Weapons' on Rough Trade

PLAYLOUDER SINGLES CLUB PRESENTS

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Thu 15.05 GLOUCESTER Guildhall
Fri 16.05 ALDERSHOT West End Centre
Sun 18.05 COLCHESTER Soundhouse
Mon 19.05 PETERBOROUGH Met Lounge
Wed 21.05 SOUTHEND Chinnerys
Thu 22.05 LONDON 100 Club
Fri 23.05 BEDFORD Esquires
Sun 25.05 STOCKTON Theatre
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BRUCE SPRINGSTEEN
26th-27th May
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2nd June
GEORGE THOROGOOD
5th-6th June
SIMPLE PLAN
9th June
ANI DI FRANCO
9th June
SILVERCHAIR
9th-10th-12th-13th June
SPINESHANK
16th June
EMINEM
21st June
SNICKERS GAME ON
21st-22nd June
THE DATSUNS
1st July
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NME STAGE
THE MUSIC
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JOHN SQUIRE • BIFFY CLYRO
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KING TUT'S TENT
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THE DATSUNS • FLINT
SPEEDWAY • THE BASEMENT
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SLAM TENT (NOT IN ORDER OF APPEARANCE)
DEEP DISH
LAURENT GARNIER
DAVE CLARKE • VITALIC (LIVE)
H FOUNDATION • 20:20 SOUNDSYSTEM
BRETT JOHNSON
+MORE TBA

NEW X-TENT
ATHLETE • COSMIC ROUGH RIDERS
HAR MAR SUPERSTAR
KINGS OF LEON • THE ZUTONS
THE RAIN BAND
+MORE TBA

SUNDAY 13TH JULY

MAIN STAGE
COLDPLAY
THE CHARLATANS
FEEDER • SUPERGRASS
THE CORAL • SUGABABES
ECHO & THE BUNNYMEN • THE DARKNESS

NME STAGE
UNDERWORLD +DJ DARREN PRICE
THE STREETS • TURIN BRAKES
THE ROOTS • INSPIRAL CARPETS
HELL IS FOR HEROES • LONGVIEW +MORE TBA

KING TUT'S TENT
TEENAGE FANCLUB • LEMON JELLY
MULL HISTORICAL SOCIETY
DEATH IN VEGAS • APPLETON
DAMIEN RICE • ED HARCOURT
THE GRIM NORTHERN SOCIAL +MORE TBA

SLAM TENT (NOT IN ORDER OF APPEARANCE)
RÖYKSOPP
RICHIE HAWTIN • CAJMERE
SLAM DJS (STUART MCMILLAN & ORDE MEIKLE)
DJ SNEAK • GUS GUS • FC KAHUNA
EWAN PEARSON

NEW X-TENT
THE RAPTURE • TOM MCRAE
OK GO • THE THRILLS • RON SEXSMITH
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LIVE GIG GUIDE

From Wednesday May 7 to Tuesday May 13

Edited by Zane

Britain's best and biggest gig list. Send your dates to *NME* Gig Guide, 25th Floor, King's Reach Tower, Stamford Street, London SE1 9LS. Or fax the info to 020 7261 7718. Or email to *gigs@ipcmedia.com*. To ensure publication, your dates should reach us at least 14 working days before our cover date. Please include a telephone number for all venues

VISIT *NME*'S GIG SEARCH AT www.nmetickets.com

WEDNESDAY 7

ALDERSHOT Flagathing West End Centre 01252 330040
BIRMINGHAM Black Dice Medicine Bar 0121 693 6001
Dawn Parade Moseley, Jug Of Ale 0121 449 1082
Hot Hot Heat/Her Mar Superstar/The Bandits Academy 2 0121 262 3000
BRIGHTON Lamb/Un-Cut Concorde 2 01273 207241
Lou Reed Dome 01273 709709
BRISTOL Four Tet/Manitoba/Icarus Thekla 0117 929 3301
Junior Senior Fleece & Firkin 0117 945 0996
King Adora/Saint Rose Station 0117 940 5626
RX Bandits Croft 0117 903 0796
CAMBRIDGE The Cooper Temple Clause/The Rain Band/Medium 21 Junction 01223 511511
CARDIFF Hell Is For Heroes/Kinesis/Bluebird Coal Exchange 029 2049 4917
COLCHESTER The Basement/The Zutons Soundhouse 01206 562453
GLASGOW Evan Dando/You Am I/The Pieces University 0141 339 8679
Electric Six/The Detroit City Council QMU 0141 339 9784
Katatonia/Pornorphans Cathouse 0141 248 6606
Rocket Science King Tut's Wah Wah Hut 0141 221 5279
Simian Barfly 0870 907 0999
HANLEY King Prawn Sugarmill 01782 214991
LEEDS The Raveonettes/Stellastarr* Cockpit 0113 244 3446
Whitmore/Spankboy Joseph's Well 0113 203 1861
LIVERPOOL James Taylor Quartet Barfly @ Masque 0151 707 6171
LONDON Bob Log III/Gin Palace/The Country Teasers Tottenham Court Road Metro Club W1 020 7437 0964
Mira Calix/Chris Clark Aldgate East 93 Feet East E1 020 7247 6095
The Futureheads/Franz Ferdinand/Lomax Camden Barfly NW1 0870 907 0999
The Izzys Highbury Corner Buffalo Bar N1 020 7359 6191
The Jayhawks/David Poe Camden Dingwalls NW1 020 7267 1577
Narcotica King's Cross Water Rats WC1 020 7436 7211
Skin King's Cross Scala N1 020 7833 2022
Smog Islington Union Chapel N1 020 7226 1686
Turbonegro/Division Of Laura Lee Highbury Corner Garage N5 020 7607 1818
Ye La Tengo Shepherds Bush Empire W12 0870 771 2000
MANCHESTER Nada Surf/The Mendoza Line University, Hop And Grape 0161 275 2930
Nexagt/Sightings Retro Bar 0161 274 4892
NEWCASTLE Violent Delight/Span University Of Northumbria 0191 232 6002
The Wildhearts/Amen University 0191 261 2606
NORTHAMPTON Mower Soundhaus 01604 250898
NORWICH Mogwai/Kling Klang Waterfront 01603 632717
NOTTINGHAM Joan Of Arc Rescue Rooms 0115 958 8484
Kill It This/Bread 77 Old Angel 0115 950 2303
Reef/Hybo/Brat Rock City 0115 941 2544
OXFORD Clearlake/Delays Downstairs At The Zodiac 01865 420042
PORTSMOUTH Cave In Wedgewood Rooms 023 9286 3911
READING Oceansize Fez Club 0118 958 6839
SHEFFIELD Dem Brooklyn Bums Corporation 0114 276 0262
Ian McCulloch Leadmill 0114 221 2828
Justin Timberlake Arena 0114 256 5656
SOUTHAMPTON Funeral For A Friend/Instruction Joiners 023 8022 5612
STOCKTON Soledad Brothers/David Viner Georgian Theatre 01642 674115
STOURBRIDGE Today Is The Day/Charger Rock Cafe 2000 01384 390918

THURSDAY 8

ABERDEEN The Damned Forum 01224 633336
BIRMINGHAM Evan Dando/You Am I/The Pieces Academy 2 0121 262 3000
BOLTON Lloyd Cole/Darren Peyzer Albert Halls 01204 364333
BRADFORD Katatonia Rio 01274 735549
The Wildhearts/Amen Penningtons 01274 304455
BRIGHTON James Taylor Quartet Concorde 2 01273 207241
BRISTOL Mira Calix/Chris Clark Thekla 0117 929 3301
King Prawn Station 0117 940 5626
COLCHESTER Smog Arts Centre 01206 500900
COVENTRY The Revs Colosseum 024 7655 4473
DERBY Lamb/Un-Cut Old Institute 01332 381770
EXETER RX Bandits Cavern Club 01392 495370
FOLKESTONE Reef Leas Cliff Hall 01303 253193
GLASGOW Gold Chains/Dirty Hospital Barfly 0870 907 0999
Turbonegro/Division Of Laura Lee Garage 0141 332 1120
LEEDS Electric Six/The Detroit City Council Metropolitan University 0113 283 2600
LIVERPOOL Cave In Stanley Theatre, Academy 2 0151 709 9108
Paraocasse Barfly @ Masque 0151 707 6171
LONDON Aereogramme/Slata Of Trust Highbury Corner Garage N5 020 7607 1818
Blur Charing Cross Road Astoria WC2 020 7434 0403
Melanie C Shepherds Bush Empire W12 0870 771 2000
Flagathing Camden Jazz Cafe NW1 020 7916 6060
The Jayhawks/David Poe Camden Dingwalls NW1 020 7267 1577
Junior Senior/Loose Shoes King's Cross Scala N1 020 7833 2022
Ian McCulloch Islington Union Chapel N1 020 7226 1686
Mower/The Rocks/Cherubs King's Cross Water Rats WC1 020 7436 7211
Nada Surf/The Mendoza Line/Tennesse Malet Street ULU WC1 020 7664 2000
OMS-NMA Highbury Corner Upstairs At The Garage N5 020 7607 1818
Beth Orton Oxford Street 100 Club W1 020 7636 0933
The Rogers Sisters/Lomax/C64 Aldgate East Spitz E1 020 7392 9032
Shed Seven Camden Barfly NW1 0870 907 0999
Today Is The Day/Charger/Closer Than Kin Camden Underworld NW1 020 7482 1932
Ultra Violet Pilots/Guess Aldgate East Arts Cafe E1 020 7247 5681
Venus Ray Tottenham Court Road Metro Club W1 020 7437 0964
MANCHESTER 4Ft Fingers Ashton Under Lyne, Witchwood 0161 344 0321
Buck 66 Life Cafe 0161 833 3000
Hell Is For Heroes/Kinesis/Bluebird Academy 0161 275 2930
The Raveonettes/Stellastarr* University, Hop And Grape 0161 275 2930
MANSFIELD Winnebago Deal/X>Y/Further Town Mill 01623 632451
NEWCASTLE The Cooper Temple Clause/The Rain Band/Medium 21 University Of Northumbria 0191 232 6002
Dem Brooklyn Bums University 0191 261 2606
NORTHAMPTON Mogwai/Kling Klang Soundhaus 01604 250898
Spike/Audiogasm Roadmender Centre 01604 604222
NOTTINGHAM Rocket Science Social 0115 950 5078
OXFORD Kenickie Wheatsheaf 01865 721156
King Adora/Saint Rose/Tart Fuel Downstairs At The Zodiac 01865 420042
PETERBOROUGH Douglas/Cars As Weapons Park 01733 310383
READING The Bluetones/Ambershades Fez Club 0118 958 6839
SHEFFIELD Kill It This/Bread 77 Corporation 0114 276 0262
Soledad Brothers/David Viner/Pearlene University 0114 222 8777
SOUTHAMPTON Erasure Guildhall 023 8063 2601
SWINDON Whitmore/Spankboy Furnace 01783 534238
TAUNTON Clearlake/Delays Cafe Mamba 01823 321605
WARWICK Lou Reed Arts Centre 024 7652 4524
WOLVERHAMPTON The Basement/The Zutons Little Civic 01902 552121

FRIDAY 9

ALDERSHOT Shootin' Goon West End Centre 01252 330040
BELFAST Feeder/1172/I Am Kloot/Element Art College, Conor Hall 028 9023 0939
BIRMINGHAM Douglas/Cars As Weapons Academy 2 0121 262 3000
BRIGHTON The Slackers Concorde 2 01273 207241
BRISTOL Rocket Science Louisiana 0117 926 5978
CARDIFF Junior Senior Barfly 029 2066 7658
Kill It This/Bread 77 University 029 2023 0130
CARLISLE Winnebago Deal/X>Y/Further Richmond Hall, Brickyard 01228 512220
DERBY The Filaments Victoria Inn 01332 740091
DUBLIN Death In Vegas/Berkeley Trinity College 00 3531 677 2941
Four Tet/Icarus Village 00 3531 475 9372
EDINBURGH The Damned Liquid Rooms 0131 225 2564
Gold Chains Venue 0131 557 3073
FROME Whitmore/Spankboy Cheese & Grain 01373 455420
GLASGOW French Kicks/The Caesars/Lomax Cathouse 0141 248 6606
Katastrophy Wife/Kitchen/Hooker Barfly 0870 907 0999
The Raveonettes/Stellastarr* King Tut's Wah Wah Hut 0141 221 5279
GLOUCESTER The Bluetones/Archie Bronson Outfit Guildhall Arts Centre 01452 505089
HIGH WYCOMBE RX Bandits/No Comply/Exit White Horse 01494 527672
ISLES OF SCILLY British Sea Power St Marys, Scillonian Club 01720 422720
LEICESTER Mira Calix/Chris Clark International Arts Centre 0116 253 8293
LIVERPOOL Erasure Royal Court 0151 709 4321
King Adora/Saint Rose University, Academy 3 0151 256 5555
Less Than Jake/The Pietasters/Allister University, Mountford Hall 0151 256 5555
Ian McCulloch Lomax @ Nation 0151 236 4443
Oceansize/The Most Terrifying Thing Barfly @ Masque 0151 707 6171
LONDON Blur/Tony Allen Charing Cross Road Astoria WC2 020 7434 0403
Bressy Trafalgar Square ICA SW1 020 7930 3647
Melanie C Shepherds Bush Empire W12 0870 771 2000
Candidate/Chris T-T/Broken Family Band Oxford Street 100 Club W1 020 7636 0933
Dukes Of Nothing/Sovereign Camden Underworld NW1 020 7482 1932
Duplex Gago/Tracking Farrago/Livingston Highbury Corner Garage N5 020 7607 1818
The Izzys Camden WKD NW1 020 7267 1869
Katatonia/Pornorphans Malet Street ULU WC1 020 7664 2000
Lamb/Un-Cut Brixton Academy SW9 0870 771 2000
Lumiere Camden Dublin Castle NW1 020 7485 1773
The Mooney Suzuki/The Dirty/Felix Moment Power Trio Tufnell Park Boston Arms N19 020 7272 8153
The Revs/The Fades/Moog Tottenham Court Road Metro Club W1 020 7437 0964
Shed Seven Camden Barfly NW1 0870 907 0999
Sol/Northern Girl Kentish Town Bull & Gate NW5 020 7485 5358
MANCHESTER Evan Dando/You Am I/The Pieces University, MDH 0161 275 2930
Moloko/Guapes Academy 0161 275 2930
Narcotica Ashton Under Lyne, Witchwood 0161 344 0321
Lou Reed Bridgewater Hall 0161 907 9000
Simian Band On The Wall 0161 832 6625
Justin Timberlake Evening News Arena 0161 930 8000
Turbonegro/Division Of Laura Lee University, Hop And Grape 0161 275 2930
MANSFIELD Clearlake/Delays Town Mill 01623 632451
MILTON KEYNES Dem Brooklyn Bums Woughton Centre, Pitz 01908 660392
NORTHAMPTON Nada Surf/The Mendoza Line Soundhaus 01604 250898
NOTTINGHAM Soledad Brothers/David Viner Rescue Rooms 0115 958 8484
OLDHAM Oplate Castle 01706 882759
PETERBOROUGH Mower Met Lounge 01733 566100
SHEFFIELD Aereogramme Leadmill 0114 221 2828
Violent Delight Corporation 0114 276 0262
YEOVIL Silkie Labour Club 01935 423450

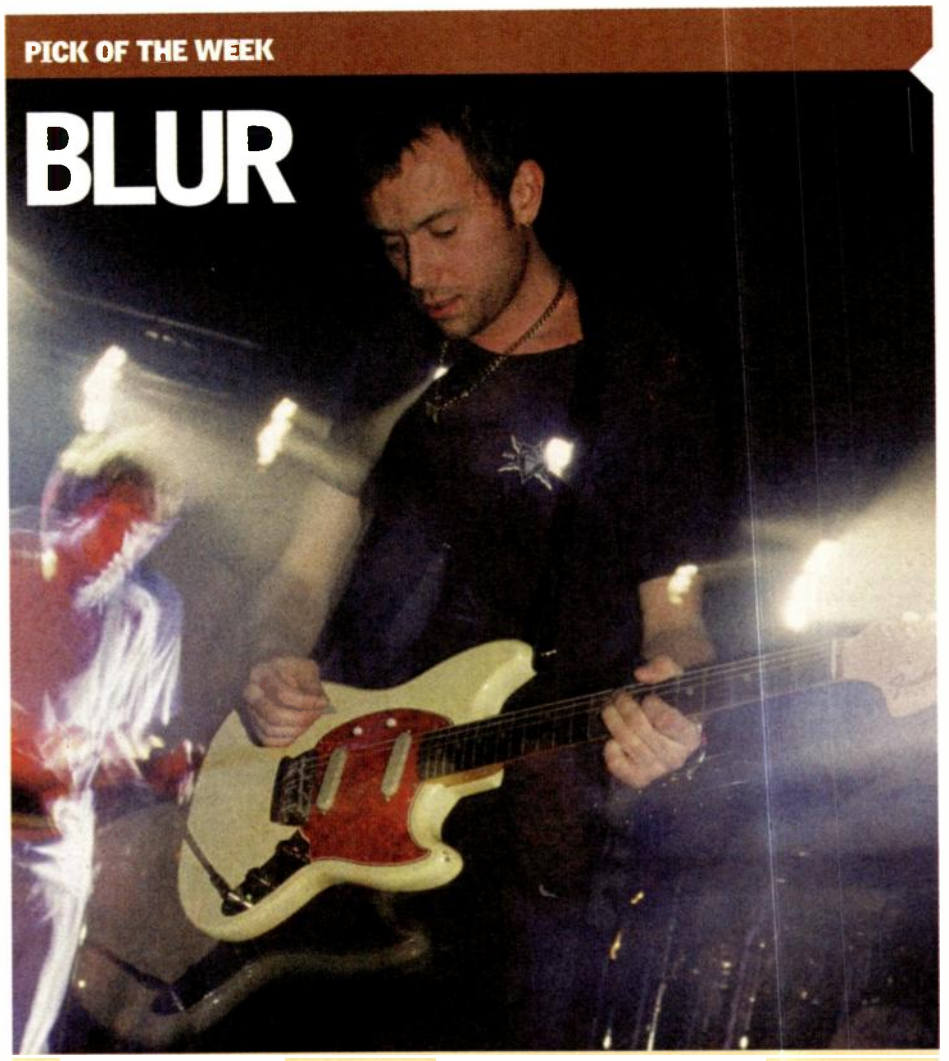
SATURDAY 10

BEDFORD 3 Colours Red/Fake Ideal Esquires 01234 340120
BELFAST Four Tet Menagene 028 9023 5678
Patti Smith Art College, Conor Hall 028 9023 0939
BIRMINGHAM Mira Calix/Chris Clark Custard Factory 0121 604 7777
Turbonegro/Division Of Laura Lee Academy 2 0121 262 3000
BRIGHTON Black Dice Gardner Arts Centre 01273 685861
Kill It This/Bread 77 Concorde 2 01273 207241
CAMBRIDGE Douglas/Cars As Weapons Boat Race 01223 508533
CARDIFF The Mooney Suzuki/Capitol Years/The Realistics Barfly 029 2066 7658
CARLISLE Oplate Richmond Hall, Brickyard 01228 512220
DUBLIN Lightyear Temple Bar Music Centre 00 3531 670 9202
Mogwai/Kling Klang Village 00 3531 475 9372
Nada Surf Whelans 00 3531 475 9372
DUDLEY Faster Pussycat/Bang Tango JB's 01384 253597
EDINBURGH Cave In Venue 0131 557 3073
EXETER 22-20s/The Blueskins Cavern Club 01392 495370
GLASGOW The Jayhawks/David Poe Renfrew Ferry 0141 429 1010
Joan Of Arc/Owen Barfly 0870 907 0999
Ian McCulloch King Tut's Wah Wah Hut 0141 221 5279
Venus Ray 13th Note Cafe 0141 553 1638
Winnebago Deal/X>Y/Further Nice'n'Sleazy 0141 333 9637
HANLEY Violent Delight/Span Sugarmill 01782 214991
HARLOW Kenicki/Dem Brooklyn Bums Square 01279 305000
HASTINGS The Bluetones/Archie Bronson Outfit Crypt 01424 444675
KILMARNOCK The Damned Grand Hall 01563 521545
LEEDS Gold Chains Cockpit 0113 244 3446
LIVERPOOL Buck 66 Barfly @ Masque 0151 707 6171
The Cooper Temple Clause/The Rain Band/Medium 21 Stanley Theatre, Academy 2 0151 709 9108
LONDON Blur/The Bees Charing Cross Road Astoria WC2 020 7434 0403
Floating Molly Charing Cross Road Mean Fiddler WC2 020 7434 0403
The Izzys Charing Cross Road Spice Of Life WC2 020 7437 7013
Lab 4 Brixton Fridge SW2 020 7326 5100
Magoo/Static Waves Highbury Corner Upstairs At The Garage N5 020 7607 1818
Mystery Jets Islington Hope'n'Anchor N1 020 7378 6095
The Rocks/Bromide/Spork Notting Hill Arts Club W11 020 7460 4459
RX Bandits/No Comply/Exit Camden Underworld NW1 020 7482 1932
Shed Seven Camden Barfly NW1 0870 907 0999
Special Needs Camden Dublin Castle NW1 020 7485 1773
Super Numeri Trafalgar Square ICA SW1 020 7930 3647
MANCHESTER Electric Six/The Detroit City Council Academy 0161 275 2930
Smog University, MDH 0161 275 2930
Soledad Brothers/David Viner Night And Day Cafe 0161 236 1822
Justin Timberlake Evening News Arena 0161 930 8000
MIDDLESBROUGH Clearlake/Delays Empire 01642 253553
Oceansize Arena 07866 635132
NEWCASTLE Aereogramme Cluny 0191 230 4475
The Raveonettes/Stellastarr* University 0191 261 2606
NOTTINGHAM Less Than Jake/Teen Idols/Allister Rock City 0115 941 2544
SHEFFIELD The Basement/The Zutons University 0114 222 8777
Evan Dando/You Am I/The Pieces Leadmill 0114 221 2828
Moloko/Guapes Octagon 0114 222 8777
WHITENAVEN Whitmore/Spankboy Civic Hall 01946 852821
YORK French Kicks/The Caesars/The Shanks/Lomax Fibbers 01904 651250

SUNDAY 11

ABERDEEN Winnebago Deal/X>Y/Further Lemon Tree 01224 642230

PICK OF THE WEEK



Blur return to the fray with their much-anticipated string of London dates. The shows follow the release of their seventh studio album, 'Think Tank', which has garnered a favourable, if somewhat confused, critical response. Its experimental feel and world music flavours prove that Blur still have the ability to challenge. After the Top Five success of 'Out Of Time', a second single 'Crazy Beat', will be released in the summer. Headline appearances are confirmed for this year's Reading and Leeds festivals, while for these dates Blur will be joined by relatively low-key support acts including The Bees (May 10) and Athlete (12). Catch one of the biggest British bands of the last decade at London WC2 Astoria (May 8-10, 12 & 13).

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Soledad Brothers/Pearlene/David Viner Bar Academy 0121 262 3000
BRIGHTON **The Dirty Three** Gardner Arts Centre 01273 685861
RX Bandits/Captain Everything Concorde 2 01273 207241
BRISTOL **Lamb/Un-Cut** Academy 0870 771 2000
Smog Fleece & Firkin 0117 945 0996
CARDIFF **4Ft Fingers** Barfly 029 2066 7658
DUBLIN **Turbonegro/Division Of Laura Lee** Whelans 00 3531 475 9372
Neil Young Vicar Street 00 3531 609 7788
DUNDEE **The Damned** Reading Rooms 0131 525 6700
EDINBURGH **The Delgados** Queen's Hall 0131 668 2019
GLASGOW **Black Dice** Stereo 0141 576 5018
Immolation/Malevolent Creation Cathouse 0141 248 6606
Moloko/Gusgus Academy 0870 771 2000
LEEDS **The Cooper Temple Clause/The Rain Band/Medium 21** Metropolitan University 0113 283 2600
The Mooney Suzuki/The Realistics/Capitol Years Cockpit 0113 244 3446
LEICESTER **King Adora/Saint Rose** Charlotte 0116 255 3956
LIVERPOOL **Junior Senior** Barfly @ Masque 0151 707 6171
LONDON **Alkaline Trio** Malet Street ULU WC1 020 7664 2000
Common Shepherds Bush Empire W12 0870 771 2000
Dirty Feel Charing Cross Road Borderline WC2 020 7734 2095
Tom Jones Isle Of Dogs Docklands Arena E14 020 7538 1212
Less Than Jake/The Pietasters/Allister Kentish Town Forum NW5 020 7344 0044
Miocene/Tidal Mind Camden Barfly NW1 0870 907 0999
Nebukadnezza/My Device/Liquid Lab Kentish Town Bull & Gate NW5 020 7485 5358
Revere/Data Bass/Hallelujah Johnson Camden Dublin Castle NW1 020 7485 1773
Spike Camden Underworld NW1 020 7482 1932
Ugly Duckling Trafalgar Square ICA SW1 020 7930 3647
MANCHESTER **The Basement/The Zutons** Roadhouse 0161 228 1789
Rocket Science Night And Day Cafe 0161 236 1822
MIDDLESBROUGH **Cave In** Cornerhouse 01642 253053
NEWCASTLE **3 Colours Red/Fake Ideal** University Of Northumbria 0191 232 6002
Justin Timberlake Telewest Arena 0870 707 8000
NOTTINGHAM **Mira Calix/Chris Clark** Moog Bar 0115 841 3830
Gold Chains Rescue Rooms 0115 958 8484
OXFORD **Flogging Molly** Zodiac 01865 420042
French Kicks/The Caesars/Lomax Downstairs At The Zodiac 01865 420042
PETERBOROUGH **Violent Delight/Span** Met Lounge 01733 566100
Whitmore/Spankboy Park 01733 310383
PORTSMOUTH **The Raveonettes/Stellastarr*** Wedgewood Rooms 023 9286 3911
SHEFFIELD **The Eighties Matchbox B-Line Disaster** Leadmill 0114 221 2828
STOKE **Douglas/Cars As Weapons** Talbot 01782 845507
SWANSEA **22-20s/The Blueskins** University 01792 295485
YORK **Focus** Fibbers 01904 651250

MONDAY 12

ABERDEEN **3 Colours Red/Fake Ideal** Lemon Tree 01224 642230
The Cooper Temple Clause/The Rain Band/Medium 21 Forum 01224 633336
BIRMINGHAM **Flogging Molly** Academy 2 0121 262 3000
Justin Timberlake NEC 0121 780 4133
BRIGHTON **Aereogramme** Freebutt 01273 603974
Evan Dando/You Am I/The Pieces Concorde 2 01273 207241
CAMBRIDGE **Electric Six/The Detroit City Council** Junction 01223 511511
CARDIFF **Focus** Barfly 029 2066 7658
Gold Chains/Brave Captain/Random Number Clwb Ifor Bach 029 2023 2199
Mogwai/Kling Klang University 029 2023 0130
DERBY **4Ft Fingers** Victoria Inn 01332 740091
Erasure Assembly Rooms 01332 255800
DUBLIN **The Sleepy Jackson/The Hidden Cameras** Whelans 00 3531 475 9372
Neil Young Vicar Street 00 3531 609 7788
GLASGOW **The Mooney Suzuki/Capitol Years** Barfly 0870 907 0999
GUILDFORD **Daniel Bedingfield** Civic Hall 01483 444555
LEICESTER **French Kicks/The Caesars/Lomax** Charlotte 0116 255 3956
LIVERPOOL **The Basement/The Zutons** University, Academy 3 0151 256 5555
LONDON **Alkaline Trio** Tottenham Court Road Virgin Megastore W1 020 7631 1234
Blur/Athlete Charing Cross Road Astoria WC2 020 7434 0403
Buck 65 Camden Dingwalls NW1 020 7267 1577
Calla King's Cross Water Rats WC1 020 7436 7211
The Dirty Three/Cat Power Shepherds Bush Empire W12 0870 771 2000
Howe Gelb/Marie Frank Hammersmith Lyric Theatre W6 020 8741 2311
Rocket Science Camden Underworld NW1 020 7482 1932
Josh Rouse Shepherds Bush Bush Hall W12 020 8222 6955
Salsa Supa Crew Camden Jazz Cafe NW1 020 7916 6060
Snow Patrol Camden Barfly NW1 0870 907 0999
Surfless/Ish Covent Garden Rock Garden WC2 020 7836 4052
Turbonegro Highbury Corner Garage N5 020 7607 1818
Uncle Rocks/The View/Lucas Charing Cross Road Borderline WC2 020 7734 2095
MANCHESTER **Clearlake/Delays** Roadhouse 0161 228 1789
Common University, MDH 0161 275 2930
Oceansize Band On The Wall 0161 832 6625
MIDDLESBROUGH **The Eighties Matchbox B-Line Disaster** Cornerhouse 01642 253053
NEWCASTLE **Venus Ray** Cluny 0191 230 4475
NORTHAMPTON **British Sea Power** Soundhaus 01604 250898
Kill It This/Breed 77 Roadmender Centre 01604 604222
NORWICH **Whitmore/Spankboy** Arts Centre 01603 660352
NOTTINGHAM **Ian McCulloch** Rescue Rooms 0115 958 8484
OXFORD **The Bluetones/Archie Bronson Outfit** Zodiac 01865 420042
PORTSMOUTH **The Delgados** Wedgewood Rooms 023 9286 3911
SHEFFIELD **Winnebago Deal/X>Y/Further** Corporation 0114 276 0262
SOUTHAMPTON **Violent Delight/Span** Joiners 023 8022 5612
WOLVERHAMPTON **22-20s/The Blueskins** Little Civic 01902 552121

TUESDAY 13

ABERDEEN **The Eighties Matchbox B-Line Disaster** Lemon Tree 01224 642230
BIRMINGHAM **Katastrophy Wife** Moseley, Jug Of Ale 0121 449 1082
King Adora/Saint Rose Academy 2 0121 262 3000
Sightings Medicine Bar 0121 693 6001
BRIGHTON **Hot Water Music/Donots/Blocko** Concorde 2 01273 207241
BRISTOL **The Bluetones/Archie Bronson Outfit** Fleece & Firkin 0117 945 0996
Common Academy 0870 771 2000
Evan Dando/You Am I/The Pieces Anson Rooms 0117 954 5810
CAMBRIDGE **22-20s/The Blueskins** Boat Race 01223 508533
DUBLIN **Neil Young** Vicar Street 00 3531 609 7788
EDINBURGH **The Sleepy Jackson/The Hidden Cameras** Venue 0131 557 3073
GLASGOW **The Cooper Temple Clause/The Rain Band/Medium 21** QMU 0141 339 9784
Flogging Molly Garage 0141 332 1120
HANLEY **Clearlake/Delays** Sugarmill 01782 214991
HULL **Winnebago Deal/X>Y/Further** Adelphi 01482 348216
IPSWICH **Erasure** Regent Theatre 01473 433100
LEEDS **Buck 65** Joseph's Well 0113 203 1861
Soledad Brothers/David Viner Cockpit 0113 244 3446
LEICESTER **Cave In** Charlotte 0116 255 3956
LIVERPOOL **Kill It This/Breed 77/Everything For Some** Barfly @ Masque 0151 707 6171
The Mooney Suzuki/Capitol Years Masque 0151 708 8708
LONDON **Blur/IMA Robot** Charing Cross Road Astoria WC2 020 7434 0403
Canyon Camden Barfly NW1 0870 907 0999
Cheerleader/Skyscraper Kentish Town Bull & Gate NW5 020 7485 5358
Lloyd Cole Shepherds Bush Bush Hall W12 020 8222 6955
The Delgados/Monica Webster/Peloton Hammersmith Lyric Theatre W6 020 8741 2311
French Kicks/The Caesars/Lomax Highbury Corner Garage N5 020 7607 1818
The Hells Highbury Corner Buffalo Bar N1 020 7359 6191
Immolation Angel Electrowerkz EC1 020 7837 6419
Just Jack King's Cross Scala N1 020 7833 2022
Moloko/Gusgus Shepherds Bush Empire W12 0870 771 2000
The Raveonettes/Stellastarr* Malet Street ULU WC1 020 7664 2000
The Sea And Cake Camden Underworld NW1 020 7482 1932
Serafin Camden Palace NW1 020 7387 0428
Rufus Wainwright Hammersmith Lyric Theatre, Studio W6 020 8741 2311
MANCHESTER **Joan Of Arc/Owen/Polaris** Star & Garter 0161 273 6726
Therapy? University, Hop And Grape 0161 275 2930
NEWCASTLE **Less Than Jake/Teen Idols/Allister** University Of Northumbria 0191 232 6002
NORTHAMPTON **Shootin' Goon** Soundhaus 01604 250898
PORTSMOUTH **Mogwai/Kling Klang** Wedgewood Rooms 023 9286 3911
SCARBOROUGH **Violent Delight** Murray's Bar 01723 503170
SCUNTHORPE **Faster Pussycat** Baths Hall 01724 842332
SHEFFIELD **3 Colours Red/Fake Ideal** Casbah 0114 275 6077
The Damned/Gold Blade Leadmill 0114 221 2828
WARWICK **British Sea Power/Mower** University 024 7657 3057
YORK **Fingathing** Fibbers 01904 651250

PHOTOGRAPHY: ANDY WILLSHER/SANNA CHARLES

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Californian goth punks AFI's last UK shows sold out almost immediately, due to an ever-growing cult fanbase. Their Butch Vig-produced sixth full-length album, 'Sing The Sorrow', smashed into the US charts at Number Five and its maturity shows that the band have finally brought all their differing musical strands – punk, rock, metal, electro and goth – together into one beautifully interwoven package.
A new single, 'Girl's Not Grey', is released on June 9 to coincide with the tour and the band are also scheduled for appearances at the Reading and Leeds festivals. Passionate, inventive and hauntingly emotional, AFI take their melodic hardcore to London Kentish Town Forum (June 6), Manchester Academy (7) and Glasgow Barrowlands (10).

THE APPLICATORS
Cambridge Portland Arms (May 18), Northampton Soundhaus (19), London Camden Barfly *NME* Bring It On Night (20), Bath Moles (22), London Highbury Corner Upstairs At The Garage (23)

AUDIOSLAVE
Dublin Point (June 18)

THE BASEMENT
London W1 Metro Club (May 14)

BELLE & SEBASTIAN/ THE DELGADOS/ MULL HISTORICAL SOCIETY
Glasgow Royal Concert Hall (May 17)

BJORK
London Hammersmith Apollo (May 24), London Shepherds Bush Empire (26)

NICK CAVE AND THE BAD SEEDS
London Westminster Tate Britain without The Bad Seeds (May 23), London Hammersmith Apollo (June 6-8)

CAVE IN
London WC1 ULU (May 14)

THE COOPER TEMPLE CLAUSE
Manchester University, MDH (May 15), Sheffield Leadmill (16), Wolverhampton Wulfrun Hall (17), Nottingham Rock City (18), London Kentish Town Forum (20), Portsmouth Wedgewood Rooms (21), Norwich Waterfront (22), Reading University (23), Stoke Void (June 2)

THE CORAL
Sheffield Leadmill (June 18), New Brighton King's Parade Big Top with The Libertines/ The Thrills/Kings Of Leon/The Basement/ The Zutons (21), Oxford Brookes University (26)

EVAN DANDO
London Shepherds Bush Empire (May 15 & 16)

THE DANDY WARHOLS
Dublin Olympia (May 14), Belfast Mandela Hall (15), Glasgow Academy (17), Manchester Academy (18), Bristol Academy (19), Leeds University (21), Birmingham Academy (22), London Brixton Academy (23)

THE DATSUNS
London Shepherds Bush Empire (July 1)

DOWNLOAD FESTIVAL
Castle Donington Donington Park (May 31 & June 1). Acts include Iron Maiden/ Marilyn Manson/Deftones/Ministry/InMe/ Murderdolls/A (May 31) and Limp Bizkit/ Audioslave/Zwan/Less Than Jake/ Stone Sour/Disturbed/NOFX/Mudvayne/ Raging Speedhorn (June 1)

THE EIGHTIES MATCHBOX B-LINE DISASTER
Glasgow King Tut's Wah Wah Hut (May 14), Leicester Charlotte (16), Portsmouth Wedgewood Rooms (17), Derby Old Institute (18), Brighton Concorde 2 (19)

ELECTRIC SIX
Portsmouth Pyramids Centre (May 14), London WC2 Astoria (15)

EMINEM
Milton Keynes Bowl (June 21-23), Glasgow Hampden Park (24), Dublin Punchestown Racecourse (26 & 27). 50 Cent supports at Milton Keynes Bowl (June 21 & 22)

GAME ON
London Greenwich Millennium Dome Skate And BMX Event (June 21 & 22). Acts include Cypress Hill/Buck 65/Sparta (June 21) and Electric Six/Sick Of It All/The Peepshows/ The Warlocks (22)

GLASTONBURY FESTIVAL
Pilton Worthy Farm (June 27-29). Acts rumoured to play are REM/Suede/ Mogwai/The Eighties Matchbox B-Line Disaster (June 27), Radiohead/Super Furry Animals/Starsailor/The Polyphonic Spree/Turin Brakes/The Thrills (28) and Moby/Dave Gahan/Feeder/Grandaddy/ Cerys Matthews/Sigur Rós/Hope Of The States (29)

GOOD CHARLOTTE
London WC2 Astoria (June 30 & July 1)

HOMELANDS FESTIVAL
Winchester Matterley Estate, Bowl (May 24). Acts/DJs include Groove Armada/The Streets/ The Chemical Brothers/Junior Senior/ Grandmaster Flash/Erol Alkan/James Lavelle/ De La Soul

HOT HOT HEAT/THE BANDITS
London Camden Electric Ballroom (May 22)

INTERPOL
London Shepherds Bush Empire (June 24)

ISLE OF WIGHT FESTIVAL
Newport Seaclose Park (June 14 & 15). Acts include Paul Weller/Starsailor/Iggy Pop/ John Squire/The Cooper Temple Clause/ The Thrills (June 14), Bryan Adams/Counting Crows/Hell Is For Heroes/The Darkness/ The Raveonettes/The Basement (15)

JET
Oxford Zodiac (June 4), Birmingham Academy 2 (5), Liverpool Stanley Theatre (6), Sheffield Leadmill (7), Glasgow King Tut's Wah Wah Hut (9), Manchester Roadhouse (10), Leeds Cockpit (11), London WC1 ULU (12)

JUNIOR SENIOR
Brighton Concorde 2 (May 23)

THE KILLS
London WC1 ULU (May 22)

MARILYN MANSON
Glasgow Braehead Arena (June 2), London Brixton Academy (4)

MASSIVE ATTACK
Dublin Marlay Park (July 24), Liverpool Old Speke Airfield, Creamfields Festival (August 23), Bristol Queens Square (25)

CERYS MATTHEWS
Cardiff St David's Hall (June 14), Norwich Waterfront (15), Brighton Concorde 2 (16), Milton Keynes Stables (18), London Islington Union Chapel (19), Sheffield Leadmill (23), Cambridge Junction (24), Manchester University, MDH (25)

METALLICA
Dublin RDS with Linkin Park (August 20)

MOGWAI
Brighton Concorde 2 (May 14), Oxford Zodiac (15), Leeds Cockpit (16), Liverpool Barfly @ Masque (18), Edinburgh Queen's Hall (19), London King's Cross Scala (22)

MOVE FESTIVAL
Manchester Old Trafford Cricket Ground (July 11-13). Acts include Manic Street Preachers/The Flaming Lips/Super Furry Animals/The Mars Volta/Kinesis (July 11), The Charlatans/Feeder/ Dave Gahan/Inspiral Carpets (12), REM/Badly Drawn Boy/Idlewild/John Squire/Athlete (13)

MULL HISTORICAL SOCIETY
Perth City Hall (May 31), Orkney Fusion (June 1), Aberdeen Lemon Tree (2), Edinburgh Liquid Rooms (3), Oxford Zodiac (5), Leeds Cockpit (6), Hanley Sugarmill (7), Norwich Waterfront (8)

KELLY OSBOURNE
London Camden Electric Ballroom (June 25), Manchester University, Hop And Grape (26)

THE POLYPHONIC SPREE/ MULL HISTORICAL SOCIETY
Manchester Academy (June 30), Birmingham Academy (July 1), Nottingham Rock City (2), Cambridge Corn Exchange (3), London Brixton Academy (4), Liverpool University, Mountford Hall (11)

QUEENS OF THE STONE AGE
Wolverhampton Civic Hall (June 17), Glasgow Barrowlands (18 & 19), Manchester Apollo (20), London Brixton Academy (22 & 23)

RADIOHEAD
Dublin Olympia (May 17 & 18), Belfast Waterfront (19), Edinburgh Corn Exchange (21), Manchester Apollo (22), London Shepherds Bush Empire (24 & 25)

READING/LEEDS FESTIVALS
Reading Richfield Avenue and Leeds Tempie Newsam (August 22-24). Acts include Linkin Park/Blink-182/Placebo/The Datsuns/The Polyphonic Spree/Elbow/Interpol/Electric Six/ Jay-Z/Finch (Reading 22, Leeds 23), Blur/ The White Stripes/Beck/Doves/The Streets/ The Libertines/Junior Senior/AFI/Hundred Reasons/The Cooper Temple Clause/The Mars Volta (Reading 23, Leeds 24) and Metallica/ System Of A Down/Sum 41/Primal Scream/ Courtney Love/Good Charlotte/The Music/ Yeah Yeah Yeahs/Hot Hot Heat/Lostprophets/ The Used (Reading 24, Leeds 22)

RED HOT CHILI PEPPERS/ FOO FIGHTERS/ QUEENS OF THE STONE AGE
Glasgow Green (August 24)

REM
Dublin Marlay Park (July 16 & 17)

RZA
London WC2 Mean Fiddler (May 29)

SLANE 03
Slane Castle (August 23). Acts include Red Hot Chili Peppers/Foo Fighters/Queens Of The Stone Age/PJ Harvey/Feeder/Morcheeba

THE SLEEPY JACKSON
Liverpool Barfly @ Masque (May 14), Leeds Cockpit (15), Bedford Esquires (17), Cardiff Barfly (18), Portsmouth Wedgewood Rooms (19), London King's Cross Scala (20), Cambridge Boat Race (22), Leicester Charlotte (23), Sheffield Leadmill (24), Nottingham Rescue Rooms (25)

SOLEDAD BROTHERS
Cambridge Boat Race (May 14), London Camden Underworld (15)

STEREOPHONICS
Newcastle Telewest Arena (November 8), Sheffield Arena (9), Hull Arena (10), Exeter Westpoint Arena (12), Plymouth Pavilions (13), Nottingham Arena (15), Birmingham NEC (16), Manchester Evening News Arena (19), Glasgow SECC (22), Aberdeen ECC (24), London Earls Court Exhibition Hall (December 16), Cardiff Millennium Stadium (20)

SUPER FURRY ANIMALS/ CERYS MATTHEWS
Bethesda Rugby Club (June 21)

T IN THE PARK FESTIVAL
Balado, near Kinross (July 12 & 13). Acts include REM/Zwan/Idlewild/The Music/ The Datsuns/The Polyphonic Spree/John Squire/The Flaming Lips/The Warlocks (July 12) and Coldplay/The Charlatans/Feeder/ Supergrass/Sugababes/The Coral/ Underworld/The Streets/Turin Brakes/The Roots/Röyksopp/Hell Is For Heroes/ Teenage Fanclub/Gusgus/Inspiral Carpets/ Mull Historical Society (13)

22-20S
Bournemouth Old Fire Station (May 14), Gloucester Guildhall Arts Centre (15), Aldershot West End Centre (16), Colchester Soundhouse (18), Peterborough Met Lounge (19), Southend Chinnery's (21), London W1 100 Club (22), Bedford Esquires (23), Stockton Georgian Theatre (25), York Fibbers (26), Leeds Rocket (27), Oxford Zodiac (28)

V FESTIVAL
Chelmsford Hylands Park and Stafford Weston Park (August 16 & 17). Acts include Coldplay/Foo Fighters/Ash/The Hives/ The Cardigans/Feeder/Super Furry Animals/ Kelly Osbourne/Echo & The Bunnymen/Turin Brakes (Chelmsford August 16, Weston 17) and Red Hot Chili Peppers/David Gray/ Queens Of The Stone Age/PJ Harvey/ The Coral/Underworld/Moloko/Dirty Vegas/ Morcheeba/Inspiral Carpets (Weston August 16, Chelmsford 17)

WITNNESS FESTIVAL
Dublin Punchestown Racecourse (July 12 & 13). Headliners are Coldplay (July 12) and David Gray (13). Other acts include Manic Street Preachers/Doves/Zwan/The Flaming Lips/The Streets/Supergrass/Badly Drawn Boy/Super Furry Animals/The Polyphonic Spree/The Datsuns/The Thrills/Echo & The Bunnymen/Underworld/ The Raveonettes/Har Mar Superstar

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04 - CHELTENHAM, Fish & Fiddle - 01242 238 001(All Ages)
05 - SWINDON, O'Neills - 01793 698 592 (18+)
06 - GLAMORGAN UNIVERSITY - 01443 483 500 (NUS only)
07 - MERTHYR, RMS Rock Club - 01685 370 770
08 - CARDIFF, O'Neills - 02920 [illegible]64 103 (18+)
09 - BIRMINGHAM, O'Neills (Arcadien) - 0121 666 4951 (18+)
10 - STAFFORDSHIRE UNI, Sleepers Bar, Stafford - 01785 353 575 (18+)
11 - WORCESTER, O'Neills - 01905 721 051 (18+)
12 - BIRMINGHAM UCE - 0121 331 6835 (NUS only)
13 - NEWCASTLE, The Cooperage - 0191 233 2940
14 - GLASGOW, O'Neills (Sauchiehall St) - 0141 353 4371 (18+)
16 - GLASGOW, O'Neills (Merchant Sq) - 0141 552 0822 (18+)
17 - CARLISLE, The Tithe Barn - 07742 392 262 (All Ages)
18 - EDINBURGH, The Live Session @ The Venue - 0131 [illegible] 5620 (16+)
19 - BRADFORD UNIVERSITY - 01274 233 245 (18+)
20 - LIVERPOOL UNIVERSITY - 0151 256 5555 (14+)
21 - SHEFFIELD HALLAM UNI, Voltage @ the NMB - 0114 225 4122 (18+)
22 - DIDSBURY, O'Neills - 0161 448 7941 (18+)
23 - LEEDS, O'Neills - 0113 244 0810 (18+)
24 - LEICESTER, O'Neills - 0116 242 9911 (18+)
25 - HULL, University of Lincoln, Hull Campus - 07932 600 213
26 - MANSFIELD, The Town Mill - 01623 632 451
27 - IPSWICH, The Milestone Beer House - 01473 252 425 (16+)
28 - BIRMINGHAM, O'Neills (Harbourne) - 0121 427 0991 (18+)
29 - ST. ALBANS, O'Neills - 01727 834 086 (18+)
30 - BRISTOL, O'Neills (Baldwin St) - 01179 458 801 (18+)
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NET PROFIT

Getting your music heard online

The internet has become an integral part of most bands' plans these days, but where do you start? It's a big, complicated mess out there, so how do you go about organising a web strategy to heighten your band's profile most effectively?

There are two basics. The first is setting up your own website, and we'll deal with this at another time. Suffice to say there are millions of options, and making the right choices can vastly improve your chances of getting noticed. The second basic is getting your music out there into the online music community and, these days, that can be a sticky business.

A few years back the internet was trumpeted as bringing the death of record companies. Bypassing old duffers in suits, people would set up websites to promote, sell and distribute their music around the world in a way never before possible. In reality, it hasn't quite worked out like that.

A rush of new websites materialised in the dotcom boom, only to fold or be bought out by larger companies with plenty of financial muscle (often, ironically, by record companies). So the situation now is one in which large music websites now act essentially as online record companies and, like record companies, there are good and bad deals on offer, so beware.

They all work in the same basic way. The site gives you a homepage where you can put pictures and band information and upload a handful of songs, usually in MP3 format. People can play or download your tunes and decided if they like what they hear enough to buy a CD, or at least find out more about you. Some sites offer further services like running charts in particular genres, reviewing material, giving visitors the chance to post comments, giving artists a breakdown of their visitor statistics. Some even claim to liaise with advertising companies and A&Rs in trying to plug your tunes.

Surf's up: there are pros and cons to getting your band's music online

So far, so simple. But there can be start-up fees, monthly bills or hidden costs, and if they're selling your CD they'll likely take a hefty percentage of the cover price as commission. Also watch out for attempts to get you to sign away either publishing or recording rights to your material. On no account sign such an agreement.

The main problem, however, is that there can be thousands of bands on a single site, so what are the chances of any prospective fans stumbling across your musical needle in a haystack? One visit to MP3.com, the largest such site in the world, will give you an idea. Also, you're competing with the big boys on many sites. Up against The White Stripes or Radiohead, your chances of getting noticed aren't great.

There's a plethora of music sites out there. Peoplesound, Soundclick, Sonicgarden, Vitaminic, Ampcast – the list goes on. The best bet is to figure out which ones have the most of your music type on them, which ones are most popular and which ones aren't trying to rip you off. It can be tedious work trawling through them all, but with decent judgement and plenty of luck, you might just find an audience out there who were waiting for you all along.

Doug Johnstone

MY WAY

Chris Cass of Vitaminic and Peoplesound gives us the online pitch

What do your sites do for unsigned bands?
"We have Europe's largest bank of emerging music talent on the internet. We have our own websites which we market and sell advertising on, and we also sell downloads from artists themselves who can put their music on there free of charge."

Isn't there a danger of bands getting lost in the crowd?
"Yeah, there's a very big danger of that. We try to combat that by putting in such functionalities as being able to reference another artist, or by genre. We have 120 different genres from haunted house to punk rock to disco. Another benefit is that we work with advertising agencies that trawl through our websites accessing different types of music. We've evolved from being a community website with artists and selling advertising to doing stuff like putting out compilation CDs that are often used by newspapers."

What should bands look out for when choosing a music community website to upload songs to?
"It's the commercial terms you're entering into that are important. The devil's in the detail. Some companies out there will try to gain an artist's publishing rights or their master recording rights. Look closely at the contracts you're entering into, and always protect your rights. Our contracts are free and non-exclusive, meaning that you keep all your rights, and you can work with as many websites as you like. In fact we encourage you to do that. I'd never say that going on the internet means you're going to find fame and fortune, it's just another way of helping to market yourself, another string to your bow."

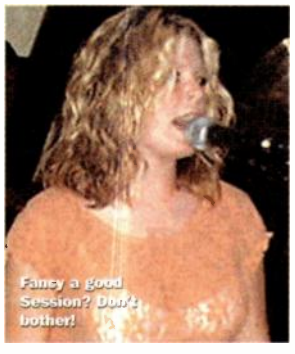
Doug Johnstone

HOLLY'S DEMO HELL

Holly Hernandez reviews your demos

THE SESSION
3 Track Demo

How would you expect The Session to sound, from their name? A cross between The Strokes and Ocean Colour Scene? They don't. I suspect they used to be called The Session Musicians, accidentally dropped the last word and stuck to it. Listening to this is a truly unpalatable way to spend three minutes. The female vocalist thinks she's Stevie Nicks or Kate Bush at drama school, while the middle-aged backing comes courtesy of some flabby wish-they'd-beens who probably used to be in a prog/funk band called Chocolate Taco.



INFO: martin@soulshackmusic.co.uk

STRATSTONE
LA Tramways

"Stratstone is musical white noise made to make your head and feet move to what is happening," says Stratstone's frontman (and, I suspect, only member), Daniel Boateng. He looks like a young blues master – all big bass, leather jacket and Trilby hat – and claims for his project the thrilling description "alternative pop music", which I suppose it is. It's not what you'd expect – an amalgam of heavy percussion, bass and strangely deep yet ephemeral vocals which are slightly out of time, thus giving an overwhelming off-kilter feeling. Think Har Mar Superstar minus the disposable sex, the kitsch and the hirsute nudity. Only more serious and therefore not as fun.

INFO: 020 8677 4341

SAM HUTCHINSON
Sound Painting EP

Sam is frighteningly old for his 18 years. This is his first commercial release as a solo singer/songwriter and belies his youth with its overriding similarity to the likes of Doves (who aren't mentioned in his info, but can't fail to have served as an influence). His execution is immaculate and everything is where it should be, from the pristine guitar work to the understated vocal harmonies. Trouble is, it's all a bit too neat and tidy and the songs could've been written at any time during the last 40 years – not so much a testament to their timelessness, as an indication of Sam's reluctance or inability to "push things forward" as The Streets (the very antithesis to this) would say. Here's to pulling the envelope.

INFO: samhutchinson@hotmail.com

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FEMALE SINGER/SONGWRITER needs guitarist for easy-going writing, recording and gigging. influences- ebtg to interpol. no illusions of stardom call 07768257661

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DEAD GRATEFUL REQUIRE dead heads to go into studio. Ron 01484 516932, jason_lumb_@hotmail.com

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SINGER/ SONGWRITER. MID-30'S seeks band. Smiths, Doors, Bowie, Radiohead, Charlatans. Have transport, commitment, studio +gigging experience matravada@supanet.com 07980 927524

SINGER/ SONGWRITER 31 seeks band/ musicians influences Charlatans, Beatles, Roses. Contact Gary 01606 331783/ 07986 692106 Cheshire area

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DETERMINED FEMALE SOLO artist with very commercial material seeks serious management for recording and live work. Contact Paula 07958 355314

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ANNOUNCEMENTS

The Trustee in Bankruptcy of Andrew Michael Rourke (formerly of "The Smiths") wishes to sell Mr Rourke's royalty stream. Any interested party should contact Joey Byrne, Turner Parkinson, Solicitors, Hollins Chambers, 64a Bridge Street, Manchester M3 3BA

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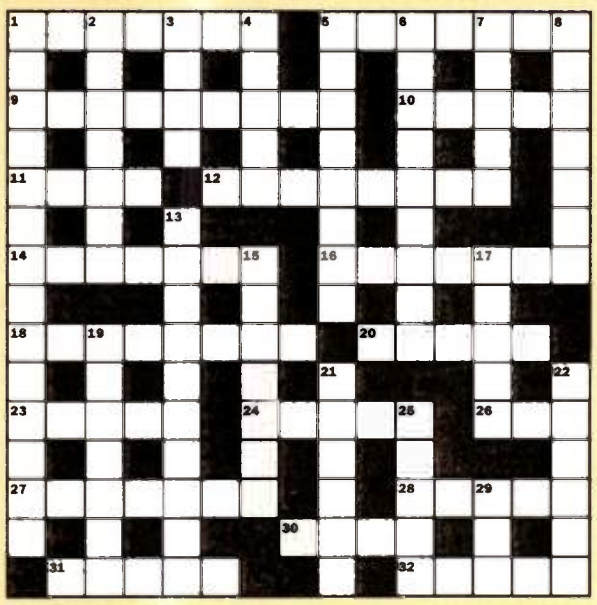

CLUES ACROSS

1+5A Is Richard Ashcroft milking it or is he only here for the beer? C'mon people, he's making it now... (3-2-2-7)
9 Ja Rule's man of violence gettin' some passion (4-5)
10 (See 2 down)
11 Terrorvision had no difficulty in putting this out (4)
12 (See 21 down)
14+5D 'Hip Hop Hooray', it's some American rappers (7-2-6)
16 With the final scores in music, it's a Liza Minelli album in collaboration with Pet Shop Boys (7)
18 Hey! Bonus is arranged for group with '60s hit 'I Can't Let Maggie Go' (8)
20 (See 15 down)
23+8D Band appears with Sir Pete's organising (5-7)
24 Is leg broken by member of King Crimson? (5)
26 From the wide blue yonder, it's Sonique (3)
27 As paid to Aretha Franklin (7)
28 *"Everyday is a new day/I'm thankful for every breath I take/ I won't take it for granted"*, 2002 (5)
30+3D Their albums included 'Spirit Of Eden' and 'The Colour Of Spring' (4-4)
31 Shaggy and Rayvon getting in some strange looks (5)
32 Senser number played at chucking out time? (5)

CLUES DOWN

1 *"Theirs is a land of hope and glory/Mine is the green field and the factory floor"*, Billy Bragg (7-3-4)
2+10A Man from Senegal who spent '7 Seconds' with Neneh Cherry (7-5)
3 (See 30 across)
4 One version includes a number by the House Of Love (5)
5 (See 14 across)
6 Arrested Development got into a state with this number (9)
7 Did The Black Crowes take a pride in recording this album? (5)
8 (See 23 across)
13 If you wondered just where EMF were at, this song told you (6-4)
15+20A A Top Ten hit in 1984 and following a TV advert a Number One in 1993 (5-2-5)
17 Traci ——, responsible for '1,000 Fires' and associating with Manic Street Preachers (5)
19+22D Were Crowded House crucified for doing this number? (5-2-2-4)
21+12A Bert Marshall on a remix with renowned American band (6-8)
22 (See 19 down)
25 Tremble uncontrollably as Otis Redding performs (5)
29 Tina Turner's former partner (3)

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ANSWERS FROM APRIL 19 ISSUE

Across: 1 The Bitter End, 8 My Morning Jacket, 11 Wu, 12+26D Find A Way, 13+31A Chevy Chase, 14 The One, 15+16A Race For The Prize, 19 Exodus, 20 Dulli, 21 Dion, 25 Geneva, 27 Say No Go, 30+24D Casual Gods, 32 Sice. **Down:** 1 Time For Heroes, 2+17D Boo Radleys, 3 Tenacious D, 4 Ernie, 5 Enjoy The Silence, 6 Decade, 7+22A New Order, 9 Manic Monday, 10 Tube, 16 Tilt, 18 Zoo, 23 Rio, 28 Ash, 29 Nas.

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Edited by Ian Watson

MIXAMATOSIS

I read Steve Sutherland's Coldplay article (*NME*, April 26) with great interest. He made some valid points, especially about Liam Gallagher being a "thicko". It was when Sutherland begun to compare Coldplay with Radiohead that my eyes started to widen in disbelief. Apparently Coldplay are "cleverer than Radiohead" whom are currently exhibiting "creative cowardice"! What Sutherland fails to acknowledge is the vital differences between these two great bands – who are, incidentally, at completely different stages in their careers.

Chris Martin writes emotionally charged, instantaneously graspable songs primarily focused upon relationships. Thom Yorke's style is far more fragmented and coded; he portrays the anxiety and paranoia that encapsulates himself. Both styles obviously appeal to the masses so why try and say one is better than the other? It's not that simple. Radiohead's use of technological gadgetry is far from cowardice. It's just a way that they feel is best to express their musical vision. And who can argue with such songs as 'Idioteque' and 'Morning Bell'? When, or if, Coldplay ever write a truly classic album such as 'The Bends' and 'OK Computer' – which they haven't as yet – would it really be fear that drove them towards "experimentation"? What would they have left to fear?
Jamie Lloyd, via email

The truth, Jamie, is that 'Idioteque' isn't appealing to the masses, otherwise there wouldn't be a constant clamour for a return to the glory days of 'OK Computer'. Speaking as the only person in the UK whose favourite Radiohead album is 'Kid A', I'm happy trying to unravel 'Hail To The Thief'. But you can't deny that Chris Martin has an emotional clarity that was once the sole preserve of Thom – IW

Chris Martin: "(*Thinks*) Who was it I was going to phone again?"

SUNG IN A BAD PLACE

So Steve Sutherland thinks Oasis are no longer relevant because they're not Coldplay? What is it with these stupid, utterly pointless comparisons between bands? Have Coldplay ever expressed a desire to emulate Oasis? Does Chris Martin see himself as the new Liam Gallagher? Of course not. Why, then does Steve ruin his argument by unnecessarily criticising Oasis, Radiohead and The White Stripes? It adds nothing to his argument whatsoever.

As for Liam's comments about Coldplay's appearance at the Teenage Cancer Trust gig. Liam was annoyed with Chris Martin's decision to use a cancer benefit to air his already well-publicised anti-war views. As Liam rightly observed, the gig was for kids who "have to fight a war every day of their lives", but this fact was lost in the furore over Chris Martin's anti-war remarks.

Then Steve comments that Liam is a "thicko." My, what an original opinion! Since when has Liam pretended to be anything other than what he is? Do Oasis fans love Liam because of his intelligence, or because of the number of books he's read? No, they love him because he's a fucking great singer and THAT, Mr Sutherland, is incontestable.
Tom Williams, Cambridge

Noel himself has said that they've passed on 'the baton' to Coldplay so comparisons between the two bands at Earls Court, the venue where Oasis played a bunch of legendary gigs, aren't so much pointless as utterly necessary. Face it: Coldplay are stepping up to the level once enjoyed/endured by Oasis and Radiohead at their peak, and The White Stripes aren't far behind. Ignoring the context would really be the act of a thicko – IW

DOPE OF THE STATES

So smack chic is back, eh? The "great news" for third world farmers, according to your review of The Warlocks in Liverpool (*NME*, April 19), is that "many of our favourite new bands at least dress like they have a monkey resident on their backs". Let's get it straight: heroin is poison. It has destroyed some of the greatest musical talents ever (Cobain being the obvious example) and inspired a whole load of awful music (The Velvet Underground being the obvious exception). And it should never ever be allowed to come back in fashion.

I used to have a tiny grain of respect for The Libertines. I liked the way they've been scamming their way to a career, worrying about the music only after they've fed enough lies to enough gullible music hacks. But as soon as they started flirting with smack chic, all respect was lost. Make up all the stories you want lads. Claim to be rent boys, transsexuals, Martians, whatever. But leave heroin out of it. It's fucking evil. *NME*, it's up to you to stop this. Stamp out any mention of heroin, come down hard on bands flirting with the imagery. Enough is enough.
Tom Sheppard, Liverpool

Well, Tom, it depends if you're talking about 'good' heroin or 'bad' heroin. 'Good' heroin isn't addictive, comes free on the NHS (Rugby area only, on production of a signed Spacemen 3 album), and allows the listener to hear day-long celestial symphonies played by ice angels. 'Bad' heroin is used by poor people in the inner cities and is really bad for your skin.

Tom's right, though: smack is "fucking evil". Plus heroin users are the most boring people on the planet – IW

LET THE BACKLASH BEGIN!

Six album covers. Jack White's message on the official site about opening Christmas presents early. Ticket prices for shows over double the price of previous tours. Truly dreadful support bands. No more pigtails. Gaunt expressions. Country clothing. Harmonies ripped off Queen. This is not a Jack and Meg White I recognise. What's happened here? I don't want to start a backlash, but surely I can't be alone in feeling bemused.
Bryan, Brighton

Want to know what's happened Bryan? The White Stripes have sold out! Totally! Spending £6,000 to record an album?! Trembling Lemon Curd cut his seminal 'I Can't Feel My Legs' for two dollars and a goat back in 1952 – IW

WITHERING VINES?

The Vines are supposed to be one of the best live bands around, so having shelled out my £14 and trekked to Norwich, imagine my displeasure when I realised I had paid to see a stoned 'superstar' writhe around onstage for an hour. I reckon anyone can get hammered and screech into a mic if they're paid as much as Mr Nicholls is to do it. I've never seen a better example of how believing you own hype can piss all over a good act. It makes the supports (Rocket Science and You Am I), who grafted away and delivered a quality show, look bloody fantastic. Shame about the headliners.
Charlie Boy, Suffolk

There is a sudden sense of euphoria when one discovers they have been given a free backstage pass to meet a bunch of rock stars. Well, four to be precise, Craig, Patrick, Hamish and Ryan, yep you guessed it, The Vines. *(Goes into long story about going backstage and having to wait while* NME*'s Alex Needham – "lovely" is the overall verdict – was finishing an interview. The inevitable payoff is as follows – IW)* All this was very entertaining but all we were interested in was meeting the band. An hour later, once the interview was over, the only member of the group that gave us the time of day was Hamish. I know being on tour is mentally draining but it would have been pleasant to at least speak to Craig, Patrick and Ryan and tell them how much we enjoyed the show.

Just like you said Craig, "Without the fans, we wouldn't be here." So please, next time, all you have to do is acknowledge us and then we'll get outtathaway.
Verity Combe, Edinburgh

The guys aren't happy, the girls aren't happy, the only person who comes out well from the whole sorry episode is our Alex.

Verity, you really shouldn't be that surprised. He's a busy guy, loved by thousands, how can you expect him to talk to you? It was nice of you to call him "lovely" anyway. Craig on the other hand... – IW

NME.COMMENTS

What the talk is about on the world's best website

I HATE THE VINES! Nice one for stopping drinking Coke. You are great – oh no you're crap and Dr Pepper is made by the same company. Research is always a good start to a story.
New Kid On The Block

Not true. In America Dr Pepper is made by Cadbury Schweppes who have nothing to do with Coca-Cola
Jumpsuit King

It is here though. On the side of this Dr Pepper can it says 'Coca-Cola Enterprises Ltd'. Are u sure it's not the same in America?
Cousincleotis

Go check the Cadbury Schweppes site! And considering that they live in America, and not over here, it seems fair enough.
Jumpsuit King

PICTURE THIS

ALEEECE, SHEFFIELD
"This is me and Karen O at the Sheffield Leadmill gig in February. She was lovely and the gig was fantastic!"

RUSSELL, SAPPORO
"Here's a picture of my ex-girlfriend Yuria, with a typically drunk Pete and Carl Libertine, live from Sapporo, Japan!"

RUPERT, AMSTERDAM
"Me and Caleb from Kings Of Leon, after their gig at the Paradiso in Amsterdam. Great band, with lots of hair!"

MATT, TORONTO
"My brother and I drove to Indianapolis to see our fave band. Coldplay are super nice and we love them even more now!"

PHOTOGRAPHY: DEAN CHALKLEY

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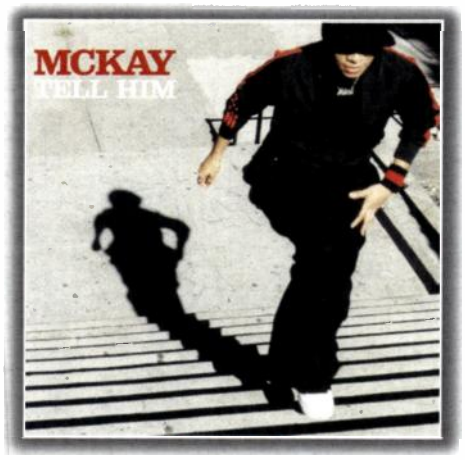

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